

MUSIC, ART and DRAMA.



Copyright, 1898, by The Musical Courier Company.

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXVII.—NO. 11.

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1898.

WHOLE NO. 966.



Photo by London Stereoscopic Co., London, England.

WILLY BURMESTER.

THE MUSICAL COURIER.

New York.

LAMPERTI,

Maestro of Marcella Sembrich, Helene Hasreiter, Stagno, Belincioni, Harris, Zagury, &c. Sedansstrasse 20, Dresden.

MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI. New York, 135 Fifth Avenue; Philadelphia, 408 South 18th Street. Summer residence: Dresden, Germany.

"Mrs. Ratcliffe Caperton is my only representative, and I advise all pupils desiring to study with me to be prepared by her." Dresden, Sedanstrasse 17. G. B. LAMPERTI.

ALBERTO LAURENCE,

135 East 18th Street, New York. The voice formed and developed; the art of singing taught; method after the purest Italian schools; a bad voice made good, true and beautiful.

HENRY T. FLECK,

Conductor Haarlem Philharmonic Society of the City of New York. Address: 100 West 125th Street, New York.

FRIDA ASHFORTH,

Vocal Instruction. 135 East 18th Street, New York.

Miss FRANCESCA ORNSTEIN,

Pianist. Instruction. Leschetizky Method. Also Chamber Music Classes. Studio: 147 West 71st Street, New York.

Mr. and Mrs. CARL ALVES,

Vocal Instructors. 1146 Park Avenue, near 91st Street, New York.

MAX KNITEL-TREUMANN,

Baritone. Voice Culture—Art of Singing. Carnegie Hall, Rooms 809-904. Mail address: 101 West 86th Street, New York.

EMILIO BELARI,

Professor of Singing and Perfecting the Voice. 118 West 44th Street, New York.

GEORGE M. GREENE,

Voice Culture and Artistic Singing. Oratorio, Church, Concert, Opera. Studio: 351 Fifth Ave., Mondays and Thursdays. Residence and address: 417 West 33d Street, New York.

NATHAN GANS,

Pianist. Pupils in Piano, Theory and Virgil Method. Studio: 165 West 48th St., New York.

MARIE MILDRED MARSH,

Pianist. Will take a limited number of pupils. Steinway Hall, New York.

Mr. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices. Address: 44 West 20th Street, New York.

Mr. TOM KARL,

Concert, Oratorio and Vocal Instruction. Residence-Studio: 18 West 75th Street, New York.

CHAS. HERBERT CLARKE,

Solo Tenor South Church (Dr. Terry's) and Director of Music at Madison Avenue M. E. Church. Oratorio, Concert and Vocal Instruction. Studio, Music Hall, 57th St. and 7th Av., New York.

JOSEPH B. ZELLMANN,

Basso Cantante. Oratorio, Concert, Song Recitals. Vocal Instructor New York College of Music. Studios: 1608 Lexington Avenue, New York. Wisner's, 530 Fulton St., Brooklyn, N. Y., Wednesdays and Saturdays.

MME. OGDEN CRANE,

VOICE CULTURE, ITALIAN METHOD. Studio 4, 3 East 14th Street, New York.

CHAS. ABERCROMBIE,

Solo Tenor and Singing Master. Pupils prepared for Opera, Oratorio, Concert or Church. References: Dorothy Morton, Charlotte de Levde, Marie Stori, Neal McKay, &c. Vocal Studio: 138 5th Ave. (Hardman Bldg.), New York.

LILLIE D'ANGELO BERGH SCHOOL OF SINGING.

Diploma. Scholarships. Studios: NEW YORK, LONDON, PARIS. Address The Albany, Broadway and 53d Street, NEW YORK.

THE MISSES ADELINA AND HORTENSE HIBBARD,

CONCERTS AND MUSICALS.

Instruction in Voice and Piano. Studio: 1672 Broadway, New York City.

Miss EMMA HOWSON,

Vocal Studio, 96 Fifth Avenue, New York. Mondays and Thursdays, 2 to 4 o'clock. Tuesdays and Fridays 10 to 4.

CARL LE VINSEN,

Authorized representative of the FLORENZA D'ARONA Method. 194 East 44th Street, New York.

Mr. CHARLES LEE TRACY,

Pianoforte Instruction. Authorized teacher of the Leschetizky method. Studio: Nos. 402 and 403 Carnegie Hall.

PAUL TIDDEN,

Pianist. 314 East 15th Street, New York. Will accept a limited number of pupils.

WM. H. RIEGER,

TENOR—ORATORIO AND CONCERT. 18 East 23d Street, New York.

GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER of PIANO AND COMPOSITION. Address 70 West 96th Street, New York.

CHARLES HEINROTH,

Organist Church of the Ascension. With the National Conservatory. Instruction, Organ and Harmony. 12 West 11th street, New York.

FERDINAND DUNKLEY,

Piano, Organ, Harmony and Composition. Lecture Recitals. St. Agnes' School, Albany, N. Y.

Mr and MME. TH. BJORKSTEN,

Instruction in Singing. 69 West 54th Street New York.

GERRIT SMITH,

Organist and Conductor. Studio: 63 East 52d Street; South Church, Madison Avenue, cor. 38th Street, New York.

EMANUEL SCHMAUK,

Teacher of the Virgil Clavier Method at the Virgil Piano School, 26 & 29 W. 15th St. Residence: 1 West 87th Street, New York.

ADOLF GLOSE,

CONCERT PIANIST—TEACHER. 136 West 12th Street, New York.

DELANVAN HOWLAND,

Choral, Orchestral and Operatic Conductor. Can be engaged by Amateur Societies. Address 38 East 10th Street, New York.

PERRY AVERILL—Baritone.

Opera—Oratorio—Concert and Vocal Instruction. 230 Central Park, South, New York.

CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of Violin Convent of the Sacred Heart. Address: 2271 11th Ave., near 173d St., New York.

M. I. SCHERHEY,

Vocal Instruction. Church—Oratorio—Concert—Opera. Formerly Director of the Scherhey Musical Conservatory in Berlin, 140 East 21st St., New York.

MAX BENDHEIM,

Vocal Instruction. 508 Carnegie Hall, New York.

A. FARINI,

Vocal Studio, 23 Irving Place, New York. Reception hours: 2 to 4 P. M.

Mrs. ALEX. RIHM

(Mezzo Soprano). Voice Culture. Mr. ALEX. RIHM, Teacher of Piano and Accompanist. Studio: 266 South 5th Street, Brooklyn, N. Y.

E. A. PARSONS,

Pianist and Composer, Knickerbocker Building, Broadway and 38th Street, New York.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND SCHOOL FOR PIANO AND VOCAL CULTURE.

230 East 62d Street. Complete musical education given to students, from the beginning to the highest perfection. F. & H. CARRI Directors.

ARTHUR VOORHIS,

Concert Pianist—Instruction. 104 Clifton Place, Jersey City, N. J. Chickering Hall, N. Y. York.

ANNA HOFFMEISTER,

Singing, Primary Tone Production. Potsdamerstrasse 66 III, Berlin, W.

Mr. TOWNSEND H. FELLOWS,

American Baritone. Oratorio, Concert and Song Recitals. Studio: 501 and 502 Carnegie Hall, New York.

ADELINA MURIO-CELLI,

VOCAL INSTRUCTION. Teacher of the Eminent Artists EMMA IUCH and MARIE ENGLE. 18 Irving Place, New York.

VICTOR HARRIS,

Vocal Training and the Art of Singing. Studio: The Alpine, 55 West 33d Street, New York.

HENRY HOLDEN HUSS,

Instruction in Piano and Theory of Music. Studio for non-resident pupils: Steinway Hall. Personal address: 318 East 150th Street, New York

MME. MARGHERITA TEALDI,

Highest Voice Culture. Room 307 Abbey Building, Broadway and 28th Street, New York.

FRANCIS FISCHER POWERS,

Voice Culture. Studio: Carnegie Hall, New York. New York Season, November 1 to May 1. Denver (Col.) Season May 10 to October 1, 1898.

HENRY SCHRADIECK'S

Violin School. Violin, Piano, Theory and Ensemble Playing. Residence and Studio: 525 Washington Avenue, Brooklyn, N. Y.

HARRIET VICTORINE WETMORE.

Pupil of the celebrated MME. FLORENZA D'ARONA. Oratorio and Concert Soprano—Instruction. 256 West 71st Street, New York.

WILLIAM H. BARBER,

Concert Pianist—Instruction. Studio: Steinway Hall, New York.

Miss GRACE GREGORY,

Contralto. Authorized Teacher of the BOUHY METHOD. 421 West 57th Street, New York.

J. PIZZARELLO,

Concert Pianist. With the National Conservatory. For particulars address 50 West 36th Street, New York.

GEORGE FLEMING,

Baritone. Concert and Oratorio. 227 West 34th Street, New York.

FRANK HERBERT TUBBS,

Voice Culture and Singing. 121 West 63d Street, New York.

SIEGMUND DEUTSCH,

Instructor of the Violin. Pupil of and highly recommended by the late Jacques Dont, the great violin pedagogue. Formerly with the Boston Symphony and Theo. Thomas Orchestra. String Orchestra Class meets Mondays, 8 P. M. Studio 808-4: Carnegie Hall, New York.

PAOLO GALLICO,

Pianist. Pupils accepted. Studio: Monroe Building, Room 15. 11 East 60th Street, New York City.

Edw. Mollenhauer College of Music.

The eminent violinist ED. MOLLENHAUER, Director. Mr. Perotti and Miss Clarmont, Piano. Jos. B. Zellman, Singing. W. F. T. Mollenhauer, Violin and Harmony. Hans Dreher, Painting. RAPID PROGRESS GUARANTEED. 1655 Lexington Ave. (near 100th St.), NEW YORK.

MARIE PARCELLO,

Contralto. Carnegie Hall, New York.

SERRANO VOCAL INSTITUTE,

333 East 14th Street, New York. Conducted by EMILIA BENIC DE SERRANO and CARLOS A. DE SERRANO.

Opera, Concert and Oratorio, Piano Instruction.

ALICE GARRIGUE MOTT.

VOCAL INSTRUCTION. The Strathmore, Broadway and 53d Street, New York.

A. VICTOR BENHAM,

Piano, Harmony, Composition, &c. 163 West 121st Street, New York.

RICHARD T. PERCY,

Concert Organist and Accompanist. Organ lessons at Marble Collegiate Church, corner 5th Avenue and 39th Street. Studio: 1402 Broadway, New York.

WALTER H. McILROY,

Tenor. Oratorio, Concert, Salon. Brooklyn: 583 Madison Street. New York: Care THE MUSICAL COURIER.

Mr. LEO. KOFLER,

Voice Culture. Organist and Choirmaster St. Paul's Chapel, Trinity Parish, New York. Author of "The Art of Breathing." Address by mail 29 Vesey Street.

Miss NORA MAYNARD GREEN,

Vocal Teacher. Studio: 420 Fifth Avenue, New York.

Miss ALICE JANE ROBERTS,

Pianist, Musical Talks. Pupil of Herr Moritz Moszkowski, of Berlin, and specially recommended by him. Instruction. 406 Union Place, Elmira, N. Y.

Mr. and Mrs. THEO. J. TOEDT,

Vocal Instruction. Home Studio: 151 East 62d Street, New York.

ALBERT GERARD-THIERS,

Vocal Studio, 649 Lexington Avenue. Lessons resumed September 2. Classes formed—voices tried—Fridays 2 to 4 P. M.

J. ELDON HOLE,

Tenor. Vocal Instructor Convent St. Elizabeth. Tone Production and Singing. Mondays and Thursdays, 51 E. 11th St., cor. Madison Ave., N. Y.

ADELE LEWING,

Concert Pianist and Teacher. (Leschetizky Method.) Address Steinway Hall, New York. July, August, September in Europe. Will return October 9.

F. W. RIESBERG,

Solo Pianist and Accompanist. Instruction—Piano, Organ—Harmony. Studio: 9 West 65th Street, New York. With the New York College of Music.

SIGNOR GIUSEPPE DEL PUENTE,

The Baritone. Opera and Concerts. Vocal School: 1410 Dauphin St., Philadelphia, Pa.

CAROLINE MABEN,

PIANISTE. Teacher of Piano, Harmony and Virgil Clavier. Highest diploma from the Klindworth-Scharwenka Conservatory, Berlin. Address, 915 Carnegie Hall, New York.

Miss HELEN LATHROP, Soprano.

Miss ELISE LATHROP, Mezzo Soprano and Pianiste. 36 East 62d Street, New York.

MME. LUISA CAPPIANI,

Voice Culture. 123 West 29th Street, New York.

MME. LENA DORIA DEVINE,

Pupil of FRANCESCA LAMPERTI. Authorized by certificate to teach his methods. Vocal Instruction. Voice Placing a Specialty. 136 Fifth Avenue, New York.

EMILIO AGRAMONTE,

Vocal Instruction. For Terms, &c., address 110 Lexington Avenue, New York.

MME. LOUISE GAGE COURTNEY,

Teacher of Singing. Author of "Hints About My Singing Method." 1211-1215 Carnegie Hall, New York. Special Rates for Summer Term.

Miss MAUD MORGAN,

Harpist. 13 Livingston Place, New York.

METROPOLITAN COLLEGE OF MUSIC

Of the University of the State of New York,
9 & 21 East 14th Street,
NEW YORK CITY.

DUDLEY BUCK, President.
JOHN C. GRIGGS, Director.
W. E. PALMER, Treasurer.
By special arrangement

Mr. GEORG HENSCHER
will receive a limited number of pupils at the College studios during the season. For dates and terms address the College.

MME. EUGENIE PAPPENHEIM,
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Strathmore,
Broadway and 52d Street, New York.

CARL BERNHARD,
Bass-Baritone—Oratorio and Concert.
Vocal Studio: 157 East 47th Street, New York.
"He sings most tastefully, and, what is more, knows how to use his voice as well as those of his pupils."—*Georg Henschel*.

ERNST BAUER,
Teacher of Violin.
Address: 128 East 76th Street, New York.

ARTHUR WHITING,
Teacher of the Pianoforte and Concert Pianist.
Steinway Hall, New York.

HOWARD BROCKWAY,
Composer-Pianist.
Pupils received in Composition, Harmony, Piano and Song Interpretation.
Studio: 517-515 Carnegie Hall, New York.

MRS. HARCOURT BULL,
Pianist.
Pianoforte Instruction.
113 West 84th Street, New York.

J. JEROME HAYES,
Vocal Instruction.
Studio: 186 Fifth Avenue,
between 18th and 19th Streets, New York.
(Tenor soloist for three years at the Church of the Divine Paternity, Fifth Avenue and 40th Street.)

FRANK SEALY,
Organist New York Oratorio Society.
Conductor Newark, N. J., Madrigal Club. Instruction—Piano, Voice, Theory.
Room 10, 9 East 17th St., New York.

WM. H. PONTIUS,
Dubuque, Ia.
Voice and Artistic Singing-Conductor.
Summer Schools: Clarinda, Ia., July 7 to 23; Mountain Lake Park, Md., August 2 to 30. Resumes in Dubuque, Ia., September 12.

CARL HAUSER,
Violinist.
Instructor: Violin; Theory; Instrumentation and Ensemble Playing.
MUSICAL COURIER, or 1364 Lexington Ave., New York.

LOUIS KOEMMENICH,
Conductor of the Brooklyn Saengerbund.
Vocal and Piano Studio at 357 First Street,
Brooklyn, N. Y.

WALTER HENRY HALL,
Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster St. James' Church, New York.
For terms for Conducting address St. James' Church, Madison Ave. and 71st St., New York.

SIGNOR FILOTEO GRECO,
The Art of Singing.
Studio: 51 West 35th Street, New York.

FRANZ BELLINGER,
Baritone.
Vocal Instruction. Opera, Concert, Oratorio. Mending of Breaks. Style, Lamperti-Milan Method. Address: Indianapolis, Ind.

THE STAATS PIANO SCHOOL,
467 Fifth Avenue, New York.
offers the greatest advantages to piano pupils. Fall term opens September 1. Prospectus mailed on application.
Faculty: HENRY TAYLOR STAATS, Director; May Vincent Whitney, Edgar C. Sherwood, Frances B. Lynch, Antoinette Fulle, Co.
Marion A. Chitty, Secretary.

Miles. YERSIN,
AUTHORS OF THE
PHONO-RHYTHMIC METHOD FOR FRENCH PRONUNCIATION, ACCENT AND DICTION.
THE PARKER, 123 W. 39TH ST. NEW YORK.

MRS. CLARA A. KORN,
Teacher of Theoretical Branches.
Applications for tuition must be made by mail. Personal interviews Wednesdays, after 2 P. M.
Studio: 49 Fifth Avenue, New York.

RICHARD ARNOLD,
Instruction on the Violin—Solo Violinist.
308 East 61st Street, New York.

LUIGI VON KUNITZ,
Violinist,
Concertmaster Pittsburg Orchestra, Pittsburg, Pa.

CHARLES JEROME COLEMAN,
Master of Singing.
Studio: 19 East 16th Street, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian school. Teacher of Mme. Eleanor Meredith, Mme. Abbie Carrington, Harry J. Fellows and others.
Studio: 81 Fifth Ave., cor. 16th Street, New York.

PAUL HAMBURGER,
Violinist—Instruction,
MUSICAL COURIER, or 28 West 112th st., city.

Miss LILLIE MACHIN,
Vocal Teacher,
Certificated pupil of Signor Vannuccini. 1906 Carnegie Studios, West 57th St., New York.

FREDERIC REDDALL,
Voice Production and Art of Singing.
Church, Concert, Opera, Oratorio.
Studio: Pouch Gallery,
No. 345 Clinton Avenue, Brooklyn, N. Y.

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
487 5th Avenue, New York.

SAMUEL P. WARREN,
Solo Organist.
Studio: 112 West 40th Street, New York
Organ Theory Lessons.

Paris.

COMPRENEZ BIEN QUE CHAQUE FOIS QUE L'ATTENTION DES LECTEURS EST APPELEE SUR VOUS AU MOYEN D'UNE ANNONCE, CELA VOUS PREPARE UNE RESERVE D'ELEVES POUR L'AVENIR.

FASHIONABLE BOARDING PLACE FOR MUSICIANS.

MADAME LIVINGTON-DEDEBAT, French Musician. Well-known, well recommended. Artistic Relations. Centre of Paris. Entire house. Superior table. Comfort and care. Chaperonage. French and Italian Conversation.
30 rue de la Bienfaisance, near St. Augustin.

PAUL LHERIE,
The Celebrated Baritone.
Opéra Comique. Italian Opera. Teaching in National Conservatoire, Paris.
PROFESSEUR DE CHANT.
Italian and French Methods.
69 rue de Douai, Paris.

INSTITUT POLYTECHNIQUE,
107 AVE. HENRI MARTIN, PARIS.
COMPLETE COURSES OF INSTRUCTION.
Languages—Music.
Daily Lectures by leading French authorities.
Theatre—Operatic roles in costume.
Mme. PAQUET-MILLE, Directrice.

MONSIEUR HENRI FALCKE,
PIANIST.
Lessons in Piano Playing and Theory. M. Falck speaks English, German and Spanish. Address: 165 avenue Victor Hugo, Paris.

Practical School. Singing.
MISE EN SCENE IN PRIVATE HOME
M. and Mme. LUREAU-ESCALAIS
for fifteen years in Paris Grand Opéra.
52 Faubourg St. Honoré,
near rue Royal, la Madeleine, Champs-Élysées.

Special Study of Répertoire.
SONGS, RÔLES, TRADITIONS.
French, Italian.

M. JULES ALGIER,
Experienced Chef d'Orchestre.
Professeur de Répertoire.
9 rue Demours, Paris.

P. MARCEL,
Professeur de Chant.
Auteur du Guide du Chanteur.
14 rue de Rome, Paris, France.

Tous les mois, auditions publiques d'élèves consacrées aux grands compositeurs, qui eux-mêmes viennent accompagner leurs œuvres.

M. FIDÈLE KOENIG,
CHEF DE CHANT A L'OPERA.
PROFESSEUR DE CHANT.
54 rue de Ponthieu, Paris.

FRANCE.
SCHOOL FOR GIRLS,
St. Germain en Laye.
MADAME SALOMÉ,
21 rue du Vieil Abreuvoir.

WHERE TO STAY IN PARIS!
5 rue Clement Marot. **MME. TALGUEN.**
American comfort guaranteed the year round. Not a stopping place, but a Home. Bells, Elevator, Bathrooms, Light.

MARIE SASSE,
Officier d'Instruction Publique.
De l'Opéra, Paris.
Creatrice of Tannhäuser and l'Africaine.
Study of Répertoire: French and Italian.
Specialty made of correct emission of the voice and its restoration. Mise-en-scène
3 rue Nouvelle, PARIS.

JULIANI,
PROFESSEUR DE CHANT.
French and Italian repertory. Concert and Oratorio. Theatre in studio. Mise-en-scène.
(PARC MONCEAU), 48 rue Fortuny.

Mme. ARTOT DE PADILLA,
(DESIRÉE ARTOT).
39 rue de Prony, PARIS.

M. MANOURY,
Professor of Chant.
Private Lessons—Class Exercise—Acting.
13 rue Washington, Paris
Near Arc de Triomphe.

M. DUBULLE,
Professeur de Chant,
85 Rue d'Amsterdam, PARIS.
Eighteen years Grand Opéra, Paris.
French and Italian School. Mise-en-Scène.

Paris.

SCHOOL FOR ACTING.
EMIL BERTIN,
1^{er} Regisseur de la Scène de l'Opéra Comique,
Stage Practice. In Caste.
41 rue des Martyrs, Paris

M. GEORGES HESSE,
School of Piano.
Maison-Musicale, 35 rue des Petits-Champs, Paris
Musical Dictation and Harmony Exercises daily.
Frequent Public Auditions.

DELLE SEDIE, Paris.
Pure Italian method. Complete course. Stage practice. Voice, lyric declamation, languages, solfège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersbourg.

M. ADOLPHE BEER,
PROFESSEUR DE CHANT
28 rue Duperré, PARIS.
SPECIALTIES:
Good Emission. Conservation of the Voice. Articulation and Phrasing.
Large and Noble Style.

FRAU SELMA NICKLASS-KEMPNER,
CONCERT SINGER.
Professor of Singing at the Stern Conservatory
Formerly Vocal Teacher of Crown Princess Stephanie of Austria.
VON DER HEYDSTR. 4, BERLIN, W.

MISS MARIE GESELSCHAP,
PIANIST,
Address, 21 Leopold street, Munich.

ETELKA GERSTER'S
VOCAL SCHOOL.
Berlin W. Germany,
Nollendorf-Platz No. 6.

MME. EMMA RODERICK,
Rapid Development and Complete Education of the Voice.
118 West 44th Street, New York

C. B. HAWLEY,
Composer, Conductor—Vocal Instruction.
Special training for Concert, Oratorio and Church Choir.
New Studio: 351 Fifth Ave., cor. 28th St., New York.

SIGNOR G. CAMPANONE,
Opera, Concert, Vocal Instruction.
149 Broadway, New York.

BEYER-HANÉ,
Cellist.
For terms, dates, etc., address Henry Wolfsohn's Musical Bureau, 131 East Seventeenth street, New York.

VICTOR CLODIO,
Of the Théâtre des Italiens.
Vocal and Operatic Studio.
Italian, German and French.
111 East 59th Street, New York.

MR. EDMUND SEVERN,
Violinist, Conductor, Composer.
MRS. EDMUND SEVERN,
Piano and Voice.
Studio: 131 West 56th Street, New York.

MRS. GRENVILLE SNELLING,
Soprano.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

WALTER JEROME BAUSMANN,
Vocal Instruction and Choral Conductor.
26 East 23d Street (Madison Square), New York.

NATIONAL INSTITUTE OF MUSIC,
179 East 64th Street, New York.
WM. M. SEMNA' HER, Director.
Thorough instruction given in Piano, Violin and other instruments; also Vocal Culture and Composition. Harmony in class free to pupils.

DR. R. H. PETERS,
Tuition by Correspondence in Harmony, Counterpoint, &c.
For particulars and terms address
DR. R. H. PETERS, Spartanburg, S. C.

THE VIRGIL PIANO SCHOOL,

29 WEST
15th ST.,
NEW YORK.

Prospective Piano Students are cordially invited to investigate the merits of the Virgil Piano School. The Virgil method is no more an experiment, but is an acknowledged and confirmed factor in the acquiring of pianistic skill. Only the very best exponents of the method employed. FALL TERM commences September 26, '08.

Mrs. A. K. VIRGIL,
DIRECTOR.

Catalogue sent free upon application.

THE EPPINGER CONSERVATORY OF MUSIC,

829 Lexington Avenue, New York.
SAMUEL EPPINGER, Director, assisted by the most artistic and competent faculty.

MUSIC TAUGHT IN ALL ITS BRANCHES:

PIANO. Virgil and Leschetizky Methods taught.
Organ, Violin and all Orchestral Instruments.
VOCAL. Theory, Harmony, Counterpoint, Composition, Chamber Music, Ensemble Playing, &c.

Catalogues Free on Application.

The Eppinger Conservatory will be open all summer.



OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.



CHICKERING & SONS,
791 Tremont Street,
BOSTON.

STERLING Pianos
High Standard of Construction.
DERBY, CONN.

ADDRESSES OF

Musicians,	Musical Societies,
Musical Organizations,	Singing Societies,
Music Clubs,	Bands and Orchestras,
Music Managers, Etc.,	

CAN BE SECURED AT RATES.

APPLY

N. O. P., BUREAU OF INFORMATION,

THE MUSICAL COURIER, NEW YORK.

Boston.

CLARA E. MUNGER,
Teacher of Singing.
22 Park Street, Boston.

MYRON W. WHITNEY,
Bass—Concert and Oratorio.
Vocal Instruction.
Pierce Building, Copley Square, Boston, Mass.

MR. ARTHUR BERESFORD,
BASSO—Concert, Oratorio.
21 Music Hall, Boston.

MME. GERTRUDE FRANKLIN,
Vocal Instruction.
140A Tremont Street, Boston.

HOMER A. NORRIS,
Harmony, Counterpoint and Composition.
French School.
Pierce Building, Boston.

MR. & MRS. H. CARLETON SLACK,
Lyric Soprano. Bass-Baritone.
Recitals—Chamber Concerts—Society Musicales.
Studio: 181 Tremont Street, Boston.

MRS. ETTA EDWARDS,
Vocal Instruction.
Pupil of Delle Sedie, Paris. Steinert, Hall, Boston.

VAN VEACHTON ROGERS,
Harpist.
7 Park Square, Daudelin School of Music, Boston.

FAELTEN PIANOFORTE SCHOOL,
CARL FAELTEN, DIRECTOR.
Second regular session opens September 12.
102 Boylston Street, Boston, Mass.

ELIOT HUBBARD,
Tenor.
Oratorio, Concerts, Recitals.
Pierce Building, Copley Square, Boston.

MR. EVERETT E. TRUETTE,
Organ and Harmony.
Large three manual organ in studio.
218 Tremont Street, Boston.

THE VIRGIL CLAVIER SCHOOL of Boston.
PIANOFORTE INSTRUCTION ONLY.
Virgil Method taught.
H. S. WILDER, Director
255 Boylston St., Boston, Mass.

MR. JAMES W. HILL,
Teacher of Piano and Organ.
114 Chestnut Street, HAVERHILL, Mass.

BENJAMIN T. HAMMOND,
Vocal Instruction.
402 Main Street, WORCESTER, Mass.

MR. AND MRS. THOMAS TAPPER,
102 Boylston Street, Boston, Mass.

HEINRICH SCHUECKER,
Harpist,
Boston Symphony Orchestra.
Music Hall, Boston, Mass.

H. G. TUCKER,
Pianist,
Chickering Building, 153 Tremont Street, Boston.

KATHERINE M. LINCOLN,
Vocal Teacher,
Pierce Building, Copley Square, Boston, Mass.

MR. RICHARD BLACKMORE, JR.,
TENOR—200 Dartmouth Street, Boston.
Soloists and Teachers.

MRS. RICHARD BLACKMORE, JR.,
SOPRANO—Care MUSICAL COURIER CO., New York City.

JOHN HERMANN LOUD,
Organist.
Concerts and Organ Openings a Specialty.
Pupil of Alexandre Guilmant. Associate of the Royal College of Music. Organist and Choir-master at First Church, Springfield.
Address, 45 Mattoon Street, Springfield, Mass.

W. A. HOWLAND,
Basso Cantante,
Concert, Oratorio and Vocal Instruction.
Studios: Steinert Building, Boston, Mass.,
2 King Street, Worcester, Mass.

MISS EMMA THURSBY
will receive a limited number of pupils.
Vocal Studio: 605 Carnegie Hall, New York.
Receiving days at studio Monday and Wednesday, 10 to 12.
Residence: 34 Gramercy Park.

SAMUEL B. MOYLE,
Basso Cantante.
Oratorio, Concert, Musicales. Vocal Culture—Italian Method. Tone placing and reparation a specialty. Studio: 136 Fifth Avenue, New York.

London, England.

PROF. MICHAEL HAMBOURG'S
Academy for the Higher Development of
Pianoforte Playing.
Patron and Honorary Examiner, M. PADEREWSKI.
For prospectus apply to the Secretary,
34 Elgin Avenue London, W.

MR. ALBERT VISETTI,
Professor of Voice Production
and the Aesthetics of Singing
at the Royal College of Music and the
Guildhall School of Music,
14 Trebovir Road, Earl's Court, S. W., London.

MRS. EMIL BEHNKE,
Scientific Voice Training for Singers, Speakers,
and Stammerers,
18 EARL'S COURT SQUARE, LONDON, S. W.

CHARLES W. SINKINS'
Concert Agency,
63 BERNERS STREET, LONDON, W.
Telegram—"SINKINS LONDON."
German Representative:
CONCERT-DIRECTION JULES SACHS,
Berlin, W², Winterfeldt-Strasse 11.

THE GUILDHALL SCHOOL OF MUSIC.
Principal, WILLIAM H. CUMMINGS, Esq.
Established by the Corporation of London, 1880.
All branches of Music, Elocution and Language taught.
Improvisation, Accompanying, Sight Singing,
Sight Reading (Instrumental), Choral, Orchestral,
Operatic and Chamber Music Classes. Second
studies at greatly reduced rates. Scholarships,
prizes, &c., given.
Fees from £1 11s. 6d. to £4 14s. 6d. per term
of twelve weeks.
Staff of 190 Professors. Over 3,500 Students.
Resident Lady Superintendent. Prospectus and
full particulars of the Secretary.
By order of the Committee,
HILTON CARTER, Secretary.
Victoria Embankment, London, E. C.

FLORENCE.
UMBERTO LAMBARDI,
5 Via Rondinelli (Pension Andreini).
Formerly assistant instructor in the Delle Sedie
school at Paris. Specialty: Voice production and
correction according to the celebrated Delle Sedie
method. Pupils prepared for concert and opera.
Stage practice and operatic ensemble. Terms
moderate.

FELIX JAEGER,
Conductor of Opera, Concert and Oratorio.
Vocal Instruction.
Studio: 112 East 18th Street, New York.

TOBIAS WESTLIN,
Piano, Organ, Harmony.
Brooklyn Studios: 390 Sackett Street.
New York address: Mason & Hamlin.

EMMA K. DENISON,
Vocal Instruction.
136 Fifth Avenue, Hardman Hall, New York.

SERENO R. FORD,
Piano, Organ, Theory.
Stamford, Conn.

HUGO LUTTICH,
Solo Violinist and Instructor,
76 East 93d St., or Steinway Hall,
New York City.

DAVID MANNES,
VIOLINIST,
Carnegie Hall, New York.

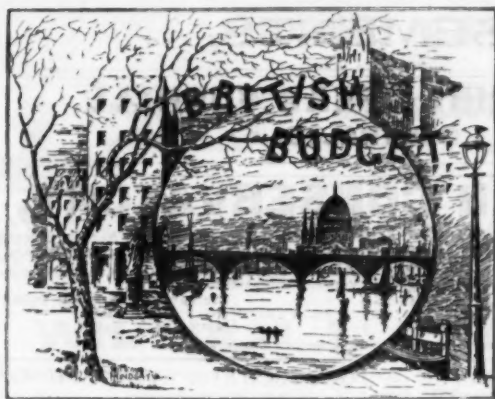
LOUISE VESCELIUS SHELTON
Soprano.
Pupil of Delle Sedie.
Concerts and Musicales. Voice Development.
Address: 126 West 54th Street, New York.

M. THEODOR BJORKSTEN AND
MME. TORPADIE BJORKSTEN,
Instructors in Singing.
New Studios: Carnegie Hall, New York.

CONCERT DIRECTION
(Agency Founded 1879.)

HERMANN WOLFF.
Germany: Berlin am Flottwellstrasse 1.
Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.
Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreno, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goetze, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.
Principal Agency for Music Teachers.
Apply for Catalogues.



BRITISH OFFICES OF THE MUSICAL COURIER,
21 PRINCES STREET, CAVENDISH SQUARE,
LONDON, W., September 2, 1898.

THE Carl Rosa opera troupe is fortunate in securing Hamish MacCunn as its principal conductor. We also hear that Mr. MacCunn is composing a new opera for this company, the libretto being written by the Marquis of Lorne.

Mlle. Janotha was commanded to play last Wednesday evening before Her Majesty the Queen, at Osborne. Her selections included a composition of the late Prince Consort, her own "Morceau Gracieux" (dedicated to the Empress of Russia), and a "Krakowiak" by Paderewski (dedicated to Mlle. Janotha). At the conclusion Her Majesty expressed a desire to hear Mlle. Janotha's own mazourka and some of Mendelssohn's "Songs Without Words."

The Misses Marie, Louise and Lilian Nebriska, young American singers, are now visiting the Isle of Man, which was the home and birthplace of their ancestor, the poet William Kennish.

Albert Chevalier's new musical play, "The Land of Nod," with music by Alfred West, is to be produced at the new Grand Theatre, Margate, on September 18, previous to the London production at the Royalty Theatre on September 24.

Richard Strauss is at present engaged on a symphonic poem for performance at Frankfurt. It will be entitled "Heldenleben" ("The Life of a Hero").

Arthur E. Godfrey has composed the bulk of the music to "Little Miss Nobody," a musical comedy to be produced at the Lyric this month, and following the present fashion, Landon Ronald has written the "additional music."

"La Poupée," at the Prince of Wales, will be withdrawn definitely on Saturday, September 10, after a run of nearly 600 nights. It will be followed on September 15 by a new comic opera by Maurice Ordonneau and Francis Richardson, with music by Justin Clerice, the title of which will probably be "The Golden Star."

A new opera entitled "Don Quixote" is to be produced in Berlin next October. The composer is Herr Kienzl, whose best known work is "Der Evangelimann."

Another interesting production next season in Berlin will be that of an opera by Lortzing, which has been recently discovered. It bears the title of "Regina" and is as yet unpublished.

The Gaiety Theatre has now been fitted with electric ventilators, by means of which fresh air is made to pass continually through the house.

A new musical play called "Her Royal Highness," by Capt. Basil Hood, with music by Walter Slaughter, will be produced at the Vaudeville to-morrow.

The next production at the Savoy will be a revival of "The Sorcerer," the second of the remarkable series of operas by W. S. Gilbert and Sir Arthur Sullivan. The first of the series, "The Trial by Jury," will also be revived ere long. Mr. Gilbert will himself conduct the rehearsals. "The Sorcerer" will attain its majority this year, having been first produced at the Opéra Comique on November 17, 1877, since when it has been revived but once in London, about fourteen years ago.

At the Leeds Festival this year the chorus will number in all about 346 voices. The band numbers 120, of which eighty-one are strings, the leaders being Messrs. Frye, Parker, Eayres, Alfred Hobday, C. Ould and W. H. Squire, and E. Ould and A. and C. White.

The prospectus of the forthcoming season of the Hallé concerts has just been issued. One of the chief features of the series will be performances of Beethoven's nine symphonies in chronological order, and among the works to be introduced to Manchester audiences are Elgar's "King Olaf," Verdi's "Stabat Mater," the Grail scene from "Parsifal," Tchaikowsky's Suite in G, Franck's "Chasseur Maudit" and Dvorák's "Otello" overture. The artists engaged include M. Paderewski, Lady Hallé, Dr. Joachim, Miss Leonora Jackson, Mrs. Bloomfield-Zeissler, Georg Liebling, M. Busoni, Mme. Marchesi, Miss Clara Butt, Andrew Black, Ben Davies, Mr. Santley and many others. Mr. Cowen will of course conduct, and R. H.

Wilson will be the chorumaster. The concerts will begin on October 20, and with such programs as the prospectus announces they should be a very great success.

The committee of the Leeds Festival has been brave enough to issue an earnest and heartfelt appeal against ladies' high hats.

Joseph Robinson, one of the oldest musicians in Dublin, died on Tuesday at the age of eighty-two. He began his musical career as chorister in St. Patrick's Cathedral. In 1834 he became conductor of the Antient Concerts Society, and for thirty years labored unceasingly in the cause of music in Dublin. In 1874 this organization became merged in the Dublin Music Society, whose concerts were still given under Mr. Robinson's direction, but shortly after Mr. Robinson relinquished the conductorship and Dr. Smith has since held the appointment. Mr. Robinson was the composer of a large number of songs, anthems and services. Two years ago Mr. Robinson retired from his professional duties, and only a few months since was granted a civil list pension of £50, which, however, he has not lived to enjoy.

M. Saint-Saëns has just explained a few interesting details of his new opera, "Déjanira." The opera is not to be produced as an ancient tragedy, but as a modern work upon an ancient subject, which will dispense with any such archaeological setting as was used in "Antigone." The music will be a compromise between that of antiquity and modern time. Greek scales will be introduced "with discretion," the choruses will be for the most part in unison, and the style will be simple and popular. As an ordinary orchestra would be little suitable to an open-air performance, wind instruments will be used, and for the ordinary drum, kettledrums will be substituted, but the big drum and the cymbals will have little to do.

Miss Elizabeth Pelten, a young soprano from New York, who studied last year with Trabadelo, of Paris, is at present studying English singing with Mme. Regina de Sales, in London. She has abundant talent and doubtless at no distant date we shall hear much of her.

Sir Arthur Sullivan has returned from the Continent very much improved in health, and has already commenced the Leeds Festival rehearsals.

Dr. Osmond Carr, who took over the Carl Rosa Opera Company, has appointed Hugh Moss, formerly of the Savoy, as stage manager, and Barton McGuckin as general superintendent of the stage. The latter is to sing twice weekly in the tenor roles. New scenery is being designed, a younger chorus has been retained, and among the vocalists engaged are Miss Lucille Hill, Miss Pauline Joran, Mlle. Titiens, Miss Kirby Lunn, Messrs. Brozel, Salvé, Winckworth, Fox, Devers, Tilbury and Wood.

Since I last referred to the subject, the management of the Crystal Palace have decided to reduce the autumn season of Saturday afternoon concerts to six, opening October 8, when M. Rosenthal plays, and closing November 12. They are depending upon "stars" to attract their audiences, and besides this eminent pianist they have M. Paderewski, M. de Pachmann, César Thomson, Jean Gérardy, Mr. Lloyd and other draws.

Miss Heloise Titcomb, the young American from California who is now playing at the Palace Theatre, originally came to London with the intention of playing the Queen in "The Belle of New York."

PROMENADE CONCERTS.

The fourth season of the Promenade Concerts, under the direction of Robert Newman, opened at Queen's Hall on Saturday night under the most auspicious circumstances, no fewer than five thousand people being present. All standing room was taken, and many were turned from the doors. The vast audience remained quiet during the first half of the program, which, being drawn on popular lines, seemed to appeal to them, as the singers, including Mme. Fanny Moody, Mme. Belle Cole, Lloyd Chandos, and Charles Manners, were encored, and the orchestra, as usual, came in for vociferous applause. I learn that some thirty members of the band have been replaced from those who made up the fine ensemble obtained last year. Although in places the playing was rough and the rhythm shaken, the work done gave assurance that the high standard associated with Mr. Newman's practically permanent orchestra would be attained and possibly raised during the season. To speak of the work of Henry J. Wood, after I have said so much in the past, would be superfluous. His magnetic influence and his personality dominated his orchestra as of yore.

The orchestral numbers included the Hungarian Fantasia No. 4 (Liszt), that beautiful and expressive piece of writing, the Overture Solennelle (Tchaikowsky), the dainty Minuet for Strings of Boccherini, the Prelude to Act III. of "Lohengrin," and for the second and more popular half of the program the "Triumphal Entry of the Boyards" (Halvorsen). Percy Frostick played the "Scene de la Czarda" (Hubay) on the violin, and Master Wolodia Roujitzky the Bourrée (Bach-Linde) and Schubert's Impromptu in E flat.

On Monday evening a Wagnerian program was put forward, when a liberal selection from the master's works held the attention of a large audience during the first half

of the program, which included a spirited rendering of the "Huldigungsmarsch," the Overture to "The Flying Dutchman," the Overture to "Tannhäuser," rendered so admirably as to evoke an applause that Mr. Wood acknowledged by causing his men to rise twice. The "Lohengrin" Prelude was scarcely so satisfactory, but any weakness in this was atoned for by the rendering of the Prelude to Act III. of "Die Meistersinger" and the "Procession of the Gods to Walhalla." Mme. Lucille Hill sang "Elizabeth's Greeting," and William Ludwig "Oh, Star of Eve." In the second part of the program Mme. Hill sang a Scotch song, "Oh, Whistle and I Will Come to You, My Lad," while Mr. Ludwig gave Sullivan's "Thou Art Passing Hence." The orchestral selection in the second part of the Grand Fantasia on "Cavalleria Rusticana" served to introduce the cornetist, F. R. Kettlewell, who has recently returned from America, where he toured with Godfrey's band. The remaining selection was Moussorgsky's March in A flat.

On Tuesday night Sullivan and Gounod were drawn upon for the first part of the program, and the English composer's Overture "Die Ballo," written for the Birmingham Festival in 1870, perhaps pleased most of the orchestral numbers. The Fantasia from "The Gondoliers" and the graceful dance from "Henry VIII." were the other principal items from this composer's pen. Mme. Fanny Moody sang "Poor Wandering One" from "The Pirates of Penzance." The Overture from "Mireille," the Entr'acte to "La Colombe," Saltarello and the Ballet Music from "Faust," completed the orchestral selections from Gounod, while his "Entreat Me Not to Leave Thee" was given by Mme. Bella Cole. "She Alone Charmeth My Sadness" was given by Charles Manners. The fantasia chosen to open the second part, at which the various orchestral players have an opportunity for short solos, was that of "Il Trovatore," while the songs in this part included the "Swallow Song" from "Esmeralda," sung by Mme. Fanny Moody; "The Ladder of Gold," by Mme. Belle Cole, and "A Hundred Fathoms Deep," by Mr. Manners. The concert ended with an orchestral arrangement of "Il Bacio." Interest was added to the program by the analytical and historical notes by Edgar F. Jacques. I not that Mr. Newman continues to use the diapason normal pitch.

The decorations of the hall this year are better than ever. An ample array of palms on the platform, with the electric drop-lights shaded with green, give a very happy effect. The large stage is bordered with a line of flowering plants and grasses, which, in addition to the small fountain in the centre of the hall, complete a scene most restful to the eye. The last does not in any way detract from the pianissimo passages of the orchestra, and altogether the appearance of the hall makes an attractive setting for such exquisite music. Doubtless during the season the public will show its appreciation of a good thing when it has the opportunity of securing it at such a low figure as forty-two of such concerts for a guinea by attending in large numbers.

FIVE SEASONS AT THE QUEEN'S HALL.

The brilliant achievements of men in all walks of life have made the world slow to acknowledge the good work accomplished, but the thinking man will discern that Robert Newman has done possibly more than any other man to win for music a just recognition in London and to remove the prejudice that the English are a non-musical nation. In order that my readers may gain a relative idea of what Mr. Newman has accomplished I present the following figures:

Queen's Hall was first opened on November 25, 1893, for a private view, the first concert being that of the Royal Amateur Orchestral Society two evenings later, when the Prince of Wales, the Duke of Saxe-Coburg-Gotha and other members of the royal family were present. During the season of 1893-94 no fewer than 240 concerts were given at the two halls, certainly a good record for a beginning. This was followed the next season by 491; in 1895 and 1896 by 495; in 1896 and 1897 by 513, and last season by 529; a grand total of 2,268 concerts up to the latter part of last July, or for five seasons. Would it be going too far to say that had not this hall been opened and Robert Newman been in the field, at least half, if not more, of these concerts would never have been heard?

In his own particular sphere as a concert giver Mr. Newman gave forty choral concerts during this time.

His orchestra, distinct from the choir, was not organized until the second season, when nine concerts were given, the third season eighty, the fourth 111 and the fifth 104, totaling 34, and being some of the best heard in London. Beside these, six Lamoureux concerts were given with the Lamoureux orchestra in the third season and twelve in the fourth. During the period thus covered M. Lamoureux found the orchestra which Mr. Newman had organized was so fine that he was willing to conduct it instead of bringing his own over from Paris. This is one of the best compliments that could have been paid to the work done by Signor Randegger and Henry J. Wood in their capacities as conductors of a band selected from the best material available. Eleven concerts was the number M. Lamoureux thus conducted last season.

Mr. Newman has also tried his hand at recitals, giving

SOME CHICAGO ADVERTISEMENTS.

J. H. KOWALSKI,
CELEBRATED VOCAL STUDIO,
Suite 54 and 55, Kimball Hall,
CHICAGO, ILL.

A. J. GOODRICH,
THEORIST,
Lock Box 976, Chicago.
Author of "Goodrich's Analytical Harmony,"
"Complete Musical Analysis,"
"Music as a Language," &c., &c.
Personal or correspondence lessons in Harmony,
Composition, Orchestration, Analysis and Theory
of Interpretation.

FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe Street, Chicago, Ill.

Frederick W. Carberry,

TENOR.

Steinway Hall, Chicago, Ill.

SIXTEENTH YEAR.
1896-1897.
MRS. REGINA WATSON'S
SCHOOL

FOR THE
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, CHICAGO, ILL.

HARRY J. FELLOWS,

TENOR.

Oratorio, Concert and Song Recitals.
Address, 81 Fifth Avenue, New York.
On tour to Coast with Mme. Bishop Concert Com-
pany till January, 1906.

MR. AND MRS. BICKNELL YOUNG,
Lecture recitals on Opera, Its Origin and Devel-
opment; illustrated by vocal examples from the
earliest epoch. 67 Kimball Hall, Chicago, Ill.

MARIE LEWANDOWSKA,
Only teacher in Chicago representing
GIRAUDET,
73 Auditorium Building, Chicago, Ill.

Mme. JOHANNA HESS-BURR,
Voice Coaching—Repertoire.
FRANK S. HANNAH,
Business Manager.
Suite 1015-1016 Steinway Hall, Chicago.

KATHARINE SPEAR CORNELL,

... CONTRALTO. ...

Hyde Park Hotel,

Chicago, Ill.

AMERICAN CONSERVATORY,

JOHN J. HATTSTADT, Director.

ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.

Catalogue mailed free.

JOHN J. HATTSTADT, ALLEN H. SPENCER,
GERTRUDE MURDOUGH, Piano; KARLETON HALL-
ETT, NOYES B. MINER, RAGNA LINNÉ; WILHELM
MIDDELSCHULTE, Organ; JOSEF VILIM, Violin;

Kimball Building, 243 Wabash Avenue, Chicago.

ADOLPH WEIDIG, Composition, and thirty other

superior instructors.

GERTRUDE MURDOUGH, Piano.
JOSEF VILIM, Violin.
JOHN KALAS, Cello.

243 Wabash Avenue, care of American Conservatory.

HEKMAN L. WALKER,

Pupil of SHAKESPEARE and SBRIGLIA.

TENOR.

Concert, Oratorio, Song Recitals.
Chicago Conservatory, Auditorium Building,
CHICAGO, ILL.

D. A. CLIPPINGER,

Voice Production and the Art of Singing.
Room 40 Kimball Hall, Chicago, Ill.

WALTER SPRY,

Director of Conservatory of Music,

QUINCY, ILL.
Piano and Organ Recitals. . .

GOTTSCHALK LYRIC SCHOOL,

Incorporated.

Musical and Dramatic Art.

L. GASTON GOTTSCHALK, Director.

Kimball Hall, Chicago.

THOMAS TAYLOR DRILL,

Basso. Oratorio, Concerts, Song Recitals.

Vocal Instructor.

Studio: No. 57 Kimball Hall, Chicago, Ill.

HARRISON M. WILD CONCERT ORGANIST.

Piano and Organ Instruction.

Studio 6, 241 Wabash Ave., CHICAGO.

CHICAGO.

ESTABLISHED 1867,

Chicago Musical College.

College Building, 202 Michigan Boul-
vard, CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

DR. F. ZIEGFELD,

LOUIS FALK,

HANS VON SCHILLER,

WILLIAM CASTLE,

BERNARD LISTEMANN,

Musical Directors.

Catalogue giving full information mailed free
upon application.

SHERWOOD PIANO SCHOOL.

WILLIAM H. SHERWOOD, Director, Steinway Hall, Chicago.

Special inducements are offered to beginners, who may be assured when commencing their studies here that they will never have to retrace their steps, but that their progress will be steady and certain. Mr. Sherwood's methods of technique, touch, phrasing, interpretation, etc., which have produced wonderful results, are exclusively used. Send for prospectus.

WALTON PERKINS, Secretary and Manager.

one by Sauer, two by Ysaye, one by Paderewski, and three by Bruno Steindel, making a total of seven.

Nor has Mr. Newman been loath to attempt chamber concerts. Twenty-four were given the fourth season, but apparently this did not justify a continuance, as none was given last year, while in the three previous seasons only five were given, making in all twenty-nine.

In 1894 and '95 organ recitals were tried to the number of thirty-one, but the attendance sufficiently proved that the London public does not care for the organ in a concert hall. Since then they have not been repeated. Two were given the previous year. These, with a total of twenty-three miscellaneous concerts, scattered over the period, make 465 concerts in all.

In order to accomplish the above task, Mr. Newman has been forced to work very long hours and bear the responsibilities of financial ventures which none but a man with the most absolute faith in eventual success could have undertaken. The success obtained has led him to already prepare for something like 150 concerts this coming season. One secret of Mr. Newman's success lies in the fact that he has spared no pains in securing the best that a careful selection insures. The process of weeding out his orchestral players, which he undertook last season, and which was resented by so many, has been again resorted to this year, and it is only reasonable to suppose that under so able and experienced a conductor as Henry J. Wood, when M. Lamoureux comes over for his concerts in November, he will find a band difficult to surpass.

Mr. Newman has done much for Sunday music, and his last step to announce twenty choral concerts will be one of the most important features of the forthcoming season, as, with his splendid resources, the representative works of classical and modern composers will be given in a manner thoroughly worthy of the largest support. This should have a great influence in bringing back the popularity that once attached to this form of musical entertainment in the metropolis.

The Sunday Afternoon Symphony Concerts, made so popular by Mr. Newman, and which, under Signor Randegger's former direction and that of Mr. Wood's last year, attracted such large audiences, are to be continued; and a goodly number of those excellent Saturday Afternoon Symphony Concerts are also to be given. The popularity of M. Lamoureux is sufficient guarantee that musical amateurs will not lack in attendance at the three concerts he is to conduct on November 2, 16 and 20.

The most important feature in Mr. Newman's scheme for the coming season is a London Musical Festival to be held next May, when not only the present orchestra under Mr. Wood, but the Lamoureux Orchestra from Paris under their chief, with eminent vocal and instrumental assistance, combined with the Choral Society, will give a series of eleven performances, superior, perhaps, to any heard in London, within a period of six days. A great climax will be reached at the last of these performances on the Saturday afternoon, when both orchestras, comprising 203 performers, the choir of 350 voices, and both conductors will take part.

F. V. ATWATER.

"Critique" to Dr. Muckey.

ANSWERING HIS ARTICLE UNDER THE EXTRAORDINARY TITLE
OF "THE METAPHYSICIAN AND MYSTIC IN
THE FIELD OF VOICE CULTURE."

PART II.

NOTE TO "A STUDENT."

NOTICE in the last issue of THE MUSICAL COURIER, over the signature of "A Student," a "protest" against the publication of the articles written by Dr. Muckey and myself. Personally I myself cannot see any good reason why space should be given them, but since Dr. Muckey's are published, I presume the same reasons hold good for the publication of mine. Dr. Muckey's writings masquerade under the guise of scientific treatises, and at first glance, have quite a learned look, owing to the use of technical phrases and the large number of quotations from scientists. It therefore does not seem out of place that someone should analyze them, and prove that the very authorities whom he quotes to bolster up his arguments have in no sense agreed with him. He has chosen to carry this discussion along certain lines, most of his arguments being mere quibbles over words. Such discussions cannot fail to be tedious and uninteresting. All magazines and papers, however, publish many articles which do not interest the general reader, and I would suggest to "Student" that it will take but a second of her time to read the headings of these articles, and then pass on to that which shall interest her. I should deeply regret that anyone should feel obliged to read these articles, and those who have waded through this profitless discussion have my deepest sympathy. In view of "Student's" protest, I may be pardoned, perhaps, for pointing out to her that her own article, while well written, is of the same nature as the discussion against which she protests.

I now beg to express my sincere thanks to the editors of THE MUSICAL COURIER for their kindness and indulgence.

TO DR. MUCKEY.

You speak of Belari and myself as being "great sticklers for courtesy." For myself let me assure you that you are mistaken. When you began this series of articles you attempted to make capital for yourself out of the fact that a strongly antagonistic feeling existed among us against the Spanish people. This aroused my just indignation. Fearing that I might be prejudiced, I submitted the facts to a number of persons, all of whom were unacquainted with Belari and yourself, and quite ignorant of the merits of either side. They were unanimous in their condemnation of such an act on your part, and agreed that in referring to it as "a lack of courtesy" I was using a very mild term, to say the least. You disagreed with me, so I simply waived the question. Since then, your courtesy, or lack of it, is a matter of utter indifference to me. I should not again have referred to this matter had you not brought it up.

What you say regarding the effects of wrong teaching is

as sad as it is true, and I cannot but hope that the day will soon come when the subject of voice production will be so well understood that it will be impossible for a teacher to succeed who teaches a wrong or artificial method. As you well say, "The despair of one who loses his time, money and means of gaining a livelihood is something horrible, and many times leads to the ruin of life itself." The spirit which you express as animating the object of your attack against false theories is most commendable. But let us see whether your position is sufficiently strong to warrant you in making these attacks. You say that there are some things which you "think you know" regarding voice culture. Now you have a perfect right to think you know these things, but before you give advice, or set yourself up as an authority on voice production, your knowledge must be better founded than this. It will not do to "think you know" these things; you must know that you know them. For instance, we know that the vocal cords must come together before the voice can be produced. We do not find this out by imagination, but by observation, and we do not "think we know" it, but we know that we know it. That is what I mean by knowing that we know things; and you must have attained this kind of knowledge before you gain the right to speak on vocal culture, except of course as a student, or a seeker after truth.

You say that one of the things which you "think you know," and which you shall continue to think that you know until given some good reason to the contrary, is the ruinous effect to the voice produced by the low position of the larynx. Let us see if some good reason cannot be given, which, if it does not prove the necessity for a low position of the larynx, will show you at least that your observations may have been too superficial, and consequently that these ruinous effects which you have ascribed to that cause are due to some other.

The reasons which you give, namely, your own personal experience, your observation of singers, and what your reason tells you, when examined as you detail them prove not to be good ones. The first and second reasons would indicate that you had classified your groups of facts, but had failed to compare their relations, or even to consider that such relations existed. You certainly cannot claim that merely a high position of the larynx will give good voice production; why then should you think that a low position will necessarily give bad voice production? Also, you must have observed many poor voices which were produced with the larynx in a high position; yet you do not attribute these results to the high position of the larynx; why then attribute the disastrous results to the low position of the larynx? It is indeed true that most disastrous results to the voice can be brought about by the use of the larynx in a low position, but this is due to the fact that the other necessary correct adjustments of the organs do not take place in connection with this low position. If a person uses the larynx in high position, it will not be sufficient for him simply to lower it in order to obtain correct voice production; every part of the vocal organs must have a correspondingly correct adjustment. This was indicated

SOME CHICAGO ADVERTISEMENTS.

**HARRIET DEMENT PACKARD,**

SOPRANO.

Address Musical Courier, 224 Wabash Ave., Chicago.

ESTELLE ROSE, ...Contralto,

Steinway Hall, Oratorio, Concert, Recital. Chicago, Ill.

WILLIAM L. TOMLINS,

Public Lectures. Training Courses for Teachers. Children's Vocal Classes.

Address: Central Music Hall, Chicago; 3 West 18th St., New York.

BESSIE O'BRIEN,

MEZZO SOPRANO.

MARCHESI.

ORATORIO, RECITALS, MUSICALES.
Address care MUSICAL COURIER office,
224 Wabash Avenue, Chicago,
or 130 West Mason Street, Springfield, Ill.**CLARA MURRAY,**

HARP SOLOIST AND INSTRUCTOR.

Care of Lyon & Healy, Chicago.

MARIE L. COBB,Concert Pianist and Teacher,
13 Auditorium Building, Chicago, Ill.**MRS. GEORGE BENEDICT
CARPENTER,**

Season 1898-99

Director of MUSICAL ARTISTS.
Fine Arts Building, Chicago, Ill.**JEANNETTE DURNO,**

Concert Pianist. Teacher.

Three years with Leschetizky. Management
Mrs. G. B. Carpenter, Steinway Hall, Chicago.**HOLMES COWPER, TENOR,**220 Wabash Avenue,
CHICAGO, ILL.**MAURICE ARONSON,**

Pianist—Teacher—Lectures.

Chicago Conservatory Auditorium, Chicago.

**FRANK KING CLARK,**

BASSO

Management Mrs. GEO. B. CARPENTER,

Fine Arts Building, Michigan Avenue, CHICAGO, ILL.

ANNA GROFF BRYANT, Contralto.

Ensemble or Solo.

CHAUNCEY EARLE BRYANT, Tenor.

ORATORIO & CONCERT & RECITAL.

Studio 403 HANDEL HALL, CHICAGO, ILL. Where Mrs. BRYANT receives pupils

AUGUST

HYLLESTED

44 Kimball Hall, Chicago, Ill.

LUCILLE**STEVENSON**

SOPRANO,

243 Wabash Ave., Chicago.

W. W. LEFFINGWELL,

Violin Soloist and Instructor.

For terms, dates, &c., address
Suite 47, Kimball Hall, Chicago, Ill.**FREDERIC LILLEBRIDGE,**

PIANIST

Mrs. Charlotte Lachs-Lillebridge,

SOPRANO.

Available for Concerts, Recitals, &c.

For terms and dates address

THE MUSICAL COURIER,

224 Wabash Avenue,

CHICAGO, ILL.

MARY WOOD CHASE,

Concert Pianiste.

Piano Lecture Recitals.

For terms, dates, &c., address
FRANK S. HANNAH, Manager,
Steinway Hall, Chicago, Ill.**GLEN P. HALL, Tenor.****ALLEN H. SPENCER, Pianist.**Kimball Hall, Chicago, Ill.
Manager Mrs. G. B. Carpenter,
Fine Arts Building, Chicago, Ill.

ADDRESS:

THE SPIERING QUARTET.

P. V. R. KEY, Secretary, Fine Arts Building, CHICAGO.

in Belari's sentence with which you found so much fault, namely, "To place the voice means to place the larynx in condition to produce the singing voice, &c., and which you endeavored to read as "To place the voice is to place the larynx." Not only must the larynx be lowered, but every other necessary adjustment must be made, otherwise the larynx will not be "placed in condition to produce the singing voice."

In Part I. of your present article, you made what you thought an apparently strong point, by asking me if I would say that we place the voice with the vocal cords. The paragraph in answer to this was omitted through error from my last article, so I will insert it here. I most certainly could use the word place in this connection. I can say that in order to place the voice it is necessary to place (put) the vocal cords in a certain position. Or I can say, in order to place the voice it is necessary to place the tongue in a certain position; or it is necessary to place the mouth in a certain position. Why not? The first word place is a technical term, and has reference to the voice as a whole, while the second word place is used in its common meaning, and refers to the specific action of the parts named.

Now when you destroyed your own voice by lowering the larynx, it did not necessarily prove that this destruction was caused by the low position which you made use of, but by your lack of knowledge of the corresponding adjustments necessary to this new position. If a violinist were to place his violin to his shoulder without properly adjusting the strings, he would soon produce havoc to his instrument.

You speak of practicing lowering the larynx without producing tone. This is a dangerous thing to do. All exercises of the vocal organs which have for their object movements of the organs without the production of tone are to be avoided. Even in so apparently simple a movement as the one referred to, it is impossible to judge of the necessary muscular contraction, and bad habits are formed. This is so plain that it needs no explanation.

You give as your second reason that every singer whom you have examined who used the low position of the larynx has exhibited the disastrous effects referred to. While this may be so, it nevertheless is not conclusive, and might indicate that among your patients you numbered very few good singers; also, as explained above, that while the larynx occupied a low position in the cases referred to, the other necessary movements did not take place. As an offset against this, I may mention the fact that my own physician, an eminent throat specialist, has numbered among his patients many singers who use this low position, and he has found no such results as you

mention, where the voice production in other respects was correct.

Your third reason, namely, what your reason tells you, is a poor one. Reason tells us many things regarding the vocal organs which practice disproves. One may elaborate a beautiful theory regarding the voice. There seems to be no possible flaw in it. Examined from every apparent point of view it contains not the slightest weakness; but such a theory often falls to pieces before one unanswerable fact, namely, a voice which is correctly produced. To illustrate: Two men stood in front of a show window examining a stuffed owl. The first man was ridiculing the awkwardness of its poise, the way in which the head was tucked under the wing, the cramped position of the feet, and other details. The second man defended the taxidermist, claiming that it was the natural position of an owl asleep. "Who," said the first man, "ever saw a live owl in any such position. It could not possibly stand so." Just then the owl drew its head from beneath its wing and stretched itself. It was alive, and there was nothing more to be said. All the reasons against the naturalness of the owl's position were answered. And so you may argue page after page, and give what you think convincing reasons against the low position of the larynx. You may draw up pretty classifications, as you have done here, but like an unsubstantial card-house, the first breath of a correctly produced voice will blow them down.

You speak so much about proof and reasons that a few words on this subject will not be out of place. A homely adage says, "The proof of the pudding is in the eating," and proof regarding certain actions of the vocal organs may be found in their practice. Belari has offered you such proof, and you stand somewhat in the position of a lawyer who would refuse to examine the evidence offered. You may say that such evidence should be brought into court, but I cannot see that you would have any grounds for such an attitude. What you have written certainly does not warrant you in speaking as the representative of Science, or in passing scientific judgment. The most that can be said is that you are a seeker after the truth of voice production, although not a very humble one. I have already pointed out to you that if a person wishes to know the truth regarding any science he generally goes where such things are taught.

To sum up: Your reasons by observation are founded upon the fact of your own inability to produce voice with the larynx in the low position, and the condition of the throats of your patients who make use of this position. Against this can be shown singers who are able to produce their voices with the larynx in a low position, who have done so for many years, and whose throats are in excellent

condition. Among these are our greatest singers. Here, then, is a fact which you have not classified; consequently the natural law which you give regarding the position of the larynx you must have gained from an examination of a narrow range of facts; and if it be true, as you assert, that in all the cases you have examined these disastrous results are exhibited, yet, as I have shown, you are hasty in attributing them to the low position of the larynx, per se.

Therefore, until you have examined the proof offered, and either accepted or rejected it, I cannot see that either Belari or myself are bound to answer in detail all the arguments which you give against the low position. There seems to be no good reason why I should demand that you give me concise descriptions of the theories and facts of medicine, or of your methods of treating diseases, and I think that you would be quite justified in laughing at any such assumed right on my part. Your attitude so far has not been such as would warrant you in asking favors. I venture to express the hope, however, that Belari will answer some of your arguments regarding the mechanism of the vocal organs through these columns.

These reasons which you give in detail, can all be answered by the fact that beautiful voices are correctly produced by the use of the larynx in a low position, and until you have proved this to be not so I am justified in making the following assertions: The low position of the larynx does not take away two of the factors of changing pitch; it does not necessitate the use of a large amount of breath (anyone using a large quantity of breath does not know how to make the other adjustments); it does not diminish the intensity and carrying power of the tone, and does not destroy quality; it does not shut off any resonance cavities necessary for the resonating of tone; for the object is not to secure as many cavities as possible, nor is it to secure the largest possible resonance cavity, but it is to make use of those cavities which, by their proper size and shape, shall resonate the voice properly.

When you say that it is the peculiarity of Belari and "Critique," and, in fact, of everyone with whom you have discussed the question, to avoid every question you have asked them, you speak hastily. My own position in this controversy has been clearly defined several times. As you do not seem yet to understand it, I will repeat it. I have not attempted to prove Belari's claims, but simply to show that your arguments against his principles are of the most shallow nature; your reasons illogical and not to be trusted, most of them being founded upon mere quibbles over words which are used in different senses; your observations are most careless, and many of your deductions so ridiculous as not to warrant serious discussion, which has, nevertheless, in many cases, been given them. Having

THE REDPATH GRAND CONCERT CO.

THE BERNHARD LISTEMANN STR. NO. QUARTET.

GEORGE RIDDLE IN READINGS.

HELEN BUCKLEY, Soprano. MARY LOUISE CLARY, Contralto. WM. H. RIEGER, Tenor.

ARTHUR BERESFORD, Bass. ADOLPH ROSENBECKER, Violinist. HUGO FREY,

The Redpath Lyceum Bureau, Boston, Chicago.

Accompanist.

shown that all the arguments which you have so far advanced will not stand analysis, and that the questions which are not answered can be met with convincing proof, which proof is freely offered to you, I cannot think that you have any just cause for complaint, either as to courtesy or otherwise.

Concise Description.—It certainly does seem strange that you so persistently misunderstand what I write in regard to the impossibility of giving a "concise description" of the voice. I have explained it to you by saying that when "I spoke of the difficulty of description of the voice, I referred to the impression produced upon the ear (which can be but imperfectly described), and not to the mechanism of the voice (which is very easy to describe)." I further stated on this subject that "in a short article it is impossible to properly treat the subject of voice production."

The difficulty in description arises from the fact that in order to speak of voice production intelligently it is necessary at the same time to discuss the impression produced upon the ear. I have already shown you that to give the number of vibrations, the length and height of the air waves, their amplitude, &c., is not a description of the voice. It is true that 128 vibrations per second are necessary to produce C, but I cannot say to a singer, "You are singing only 126 vibrations per second; his ear in no sense tells him the number of vibrations he is singing, nor does it tell him anything about the length or height of the air waves. If I say to him 'You are singing flat,' he will understand immediately. When I describe a certain method of voice production, I am obliged also to describe the effect of such production upon the ear, which it is impossible to do properly in language. You might just as well insist on a concise description of a color or an odor.

I intended to ask you for a concise description of the voice, but you have anticipated this question, giving me what you are pleased to term a "concise description," namely, "The voice is air-waves." This is only an additional proof of your careless use of words. It is in no sense a concise description, nor is it even a description. The most that can be said of it is that it is a mere portion of a description of the voice. This you partly recognize, for you say that while it is not a complete description, yet every complete description must start with this as a basis. At the same time you offer it as a "concise description" of the voice. As I have already stated, it is only the merest portion of a description, and even then in order to be correct it should read, "The voice is composed of air-waves." A description is that which describes, and if I were to speak of air-waves, no one would know what I was talking about unless I explained. Wherever there is air there are air-waves, and it is a pretty poor kind of a description which does not give some kind of a clue as to what it describes. You used this expression once before, and I did not mention it, as I thought it was merely a slip on your part. If I should say "glass is sand" I should think it a pretty poor "concise description" of glass.

When you say the description is "concise" you give us your meaning of the word "concise," namely a few words. But this is not its true meaning. Concise means much expressed in a few words, and your sentence expresses almost nothing regarding the voice, and is not, as I have shown, in any sense a description of the voice. I could indeed give "concise descriptions" of the voice along such lines, but I should hesitate to do so.

The saying that "A little knowledge is a dangerous thing" is a true saying, when it is applied according to its meaning. It is not in the possession of a little knowledge that the danger lies, but in the use of that little knowledge. A person who possesses a little knowledge is very apt to become afflicted with what is known as the "big head," and imagines that his little knowledge represents all there is to be known on the subject. If he remembered that his knowledge was only a little, there would be no danger. The truth of this saying you must frequently have observed in the field of medicine. People having a little knowledge of medicine often think they are quite as competent to treat persons for illness as a regular physician, and very serious blunders are made in this respect. You may say that I set up my opinion against Hux-

ley on this point, but I cannot see that that is any proof of the incorrectness of my statement. As great men as Huxley have held differently in regard to this saying, and if I choose to accept their opinions rather than Huxley's I cannot admit that it has anything to do with this discussion. Why you should bring up this subject is not clear, although one is tempted to think that you are trying to make us understand that your knowledge of voice production is only a little. But if you mean that a little knowledge in vocal culture is not a dangerous thing, you are wrong, for the greatest mistakes in voice training are made by those who have only a little knowledge, and who make application of such knowledge.

Belari's Principles.—In regard to Belari's principles. In the first place, these principles are taken from a pamphlet which is in no sense intended as a scientific treatise on the voice. It is written from a teacher's standpoint of voice training, to singers and teachers, and does not profess to discuss the mechanism of the vocal organs.

But let us see how valid are your arguments against these principles:

"Science of Voice.—No definition."

Remarks: If you mean no definition is given of the term "Science of voice" (as your criticism reads), I cannot see that this is necessary. Science of voice means knowledge of voice, and does not need any explanation. If you mean no definition is given of voice, the point which you would make is not clear. Belari probably assumed when he spoke of the "voice" that his readers had sufficient intelligence to know what he meant by the word.

The first principle, namely, the low position of the larynx, I have already discussed.

"Second—The correct production of simple sound."

Your criticism: "No description whatever is given of this principle, and as the voice is never a simple sound, this principle, as far as voice production is concerned, must be a fantasy."

Remarks: It has already been stated to you that "simple" sound in voice training has not the same significance as the term "simple sound" in acoustics. If you still persist in attributing this meaning to it, your argument lacks honesty. I should hesitate to get into a discussion over this term, as I fear I should have the same lengthy arguments as over the word "place" before I could succeed in making you understand that it does not mean what you insist on trying to make it stand for.

"Third—The formation or development of registers of voice. (Register—mechanism.)" Your criticism: "Belari declares that there are three registers or mechanisms, but describes none. Before this principle can stand we must have a description of each of these three mechanisms so that they can be tested by our sense impressions. Otherwise this statement must be regarded as a fantasy and not as a truth."

Remarks: If this principle has been proven true it stands, irrespective of whether any description is given you or not. That you have the right not to accept it no one will deny, but this would be a very poor argument against its truth. You know so little regarding the word "register" in voice production that it would be an excellent thing if you would read up in works on the voice just what it does mean, so that you will not go so hopelessly astray in discussing it. While you will find many differences of opinion as to details in regard to this subject, you will, nevertheless, find the general understanding of the term "register" the same in all standard works. The sense of observation, by the use of the laryngoscope upon a proper subject, proves conclusively the necessity for registers.

"Fourth—Transformation of simple sound into five vowel sounds, fundamental of all languages, or the formation of the singing vowel, which differs from the speaking vowel according to height, intensity and timbre."

Your criticism: "No description of how a simple sound can be transformed into a vowel sound is given. As all vowel sounds are composed of three or more simple sounds, the vowel *a* sometimes having as many as ten, each differing from all the others in pitch and intensity, the statement that a simple sound can be transformed into five vowel sounds is a pure product of the undisciplined imagination. It is just as reasonable to say that a wheel of a wagon can be transformed into a wagon as

to say that a simple sound can be transformed into a vowel (complex) sound. No facts are given to support the statement that the singing vowel differs from the speaking vowel and no explanation of what is meant by the 'height, intensity and timbre' of a vowel. For these reasons this principle must be called a pure fantasy."

Remarks: As I have already stated, the word "simple" is here used in its common meaning, and not in its technical sense. Your illustration of the wheel of the wagon is a good one, but its application is not correct. Let us see how it could be used: It is as reasonable to say that the simple material which makes up the wheel of a wagon can be transformed into the wheel as it is to say that the simple material which makes up a tone can be transformed into a vowel, both of which are certainly quite reasonable. You complain that no explanation is given of "height, intensity and timbre" of a vowel. Such statements have a decidedly "simple" sound to them. When we are speaking of the voice and use the words "height, intensity and timbre" we refer to the "height, intensity and timbre" of the voice, and not of the vowel. These words are sufficiently self-explanatory.

I have quoted your arguments against these principles, from your classification, as I believe them to be their own condemnation. The first principle I have spoken of at length. Your arguments against the second, third and fourth may be summed up as the misuse of the word "simple," and the assertion that no descriptions having been given, therefore these principles must be fantasies and not truths. Are you serious in such an assertion, and can it be that you are really so "simple" as to think that our readers will be satisfied with any such arguments as these? When you offer them you offer the strongest proofs of your shallow methods of reasoning that could possibly be brought against you.

You say that because there is a lack of description the principles must be considered "fantasies." By whom, pray? By yourself? And would you dignify such reasoning by the name of scientific? What we call science never makes any such absurd declarations. It says "prove," and does not accept as true until that which is offered is proved, but it does not stamp a statement as a fantasy because of lack of description. It withholds its judgment. Nor does it insist on certain forms of proof. Belari has stated that he is ready at all times to prove these principles by practical demonstration. Science does not lift up its voice and say "No, no, Belari; such proof will not do. You must give concise descriptions to Dr. Muckey through the columns of THE MUSICAL COURIER, otherwise your principles must be branded as the fantasies of a mystic and a metaphysician."

If you mean that Dr. Muckey will demand these specific forms of proof through the columns of THE MUSICAL COURIER, or that he will otherwise brand the principles as fantasies, why that is a different matter and cannot be seriously considered for a moment. It would be assuming that you, in your sacred person, represented and spoke for science. Even my "undisciplined imagination" cannot go to that length. Your use of the word "fantasy" is quite as far-fetched as your use of the word "concise." You use these words on all occasions, appropriate and inappropriate, until one is forced to think of a person who has command of a limited number of foreign words and who introduces them at all times, irrespective of their correct application. Fantasy does not mean that which lacks description, but that which is a product of the fancy.

I have already explained to you that when I criticised your use of English my criticism did not refer to your rhetoric, but to the slovenly fashion in which you misapply words and your strange insistence upon the use of terms in their most limited senses.

I presume you will expect the usual exchange of closing compliments and I cannot refrain from expressing my admiration at the naïve way in which you compare your intellect to that of Darwin, although it is a striking illustration of the danger of analogy of which you have already spoken. You certainly have shown yourself utterly lacking in the thoroughness and correctness of your thinking. The fact that you possess the other attributes referred to in common with Darwin, namely, slowness of thinking and difficulty in writing, one hardly knows whether to congratulate you upon or not. I should be

FEILDING ROSELLE

DRAMATIC CONTRALTO.

Oratorio, Festivals, Concerts, Recitals.

Address care Musical Courier, New York.

PHILADELPHIA SCHOOL OF VOCAL SCIENCE.

Open to all students of singing. Special courses for teachers. For circular and full particulars address FRANK HOTCHKISS OSBORN, 1908 Walnut Street, Philadelphia, Pa.

Summer Term: Asbury Park, N. J.

Pennsylvania Conservatory of Music,

1616 North 17th Street, Philadelphia, Pa.

MUSIC IN ALL BRANCHES—

Instrumental and Vocal, Technical and Theoretical—

Catalogues mailed upon application.

VIVIAN INGLE, Director.

THE H. W. GREENE

Summer School of Singing, Piano and Theory.

Best Teachers in all Departments.

For Terms and Particulars address

H. W. GREENE, 487 Fifth Ave., New York.

LOUIS V. SAAR

"A most excellent teacher of Musical Theory."—T. Rheinberger.

Classes for Harmony, Counterpoint, Orchestration resumed October 1.

Applications to be sent to STEINWAY HALL.

STELLA HADDEN-ALEXANDER, PIANIST.

Piano Instruction.

Studio: 145 West 66th Street, New York.

WOLFSOHN MUSICAL BUREAU,
131 EAST 17th STREET, NEW YORK.

the last one, however, to attempt to deprive you of the pleasure which you seem to experience in their possession. It is indeed true that many wise men are slow thinkers, also many of those who are unwise. CRITIQUE.

W. Theo. Van Yorx.

W. Theo. Van Yorx, the tenor, has been spending the past few weeks in the Berkshire Hills enjoying complete rest. He will return to New York soon and resume his work. Already Mr. Van Yorx has been engaged for twelve important concerts. He expects a very busy and successful season.

F. X. Arens.

This successful singing teacher has been passing the summer at Macatawa Park, Mich. The *Macatawa Mirror* recently gave him a handsome notice, referring in laudatory terms to his work in his summer normal school at that place. Mr. Arens writes that he will be compelled to defer for a few weeks his return to New York. He will resume his work here October 1.

A Zellman Pupil.

A musical and dramatic entertainment was given at the Nichols, Liberty, N. Y., on Saturday evening, August 20, by Miss Bertha Frobisher, contralto, a pupil of Jos. B. Zellman. It was in aid of the M. E. Church, of Liberty. There was an audience of 500 that thoroughly appreciated the performers. Miss Frobisher played the leading part in the one-act comedy "The Little Rebel," and sang several incidental solos delightfully. "Snow Flakes," by Cowen, and "Mignon," by Guy d'Hardelot, were received with enthusiastic applause.

Miss Frobisher was highly praised for her expression and phrasing, which have improved wonderfully since she came under the careful training of Jos. B. Zellman.

A Talented Pupil.

Milton B. Griffith, the solo tenor of Lindell Avenue M. E. Church, St. Louis, recently gave a song recital at Macatawa Park, Mich. Mr. Griffith is one of the most talented pupils of F. X. Arens and on this occasion made a decided hit. Regarding this recital the *Macatawa Mirror* says:

Mr. Griffith, unlike so many tenors, has a remarkably velvety voice, of great range and sweet, sympathetic quality. He sings with that ease of emission, born of perfect action of the vocal apparatus, which is a source of special pleasure to a listener. While Mr. Griffith was accorded round after round of applause after each number, he was most successful with Schumann's "Wanderer's Song," MacDowell's "In the Woods," and Hahn's "Were My Song Provided," the audience seemed to enjoy Hawley's ever popular "Because I Love You, Dear," better than any other number of the program.

The Broad Street Conservatory of Music.

Monday, September 5, the Broad Street Conservatory of Music, of Philadelphia, reopened its doors for the earnest students who were anxiously waiting to resume their studies. During the summer vacation the school building has been thoroughly renovated, and the new paper and paint of the classrooms make them brighter and pleasanter than ever.

The conservatory met with such remarkable success during the past year that although it has only been two years since Mr. Combs enlarged his offices and reception rooms, he has been forced to remodel and refurnish them again, making them double their former size and sumptuous enough for the most fastidious.

Gilbert Reynolds Combs, the able director, has added a new celebrity to his already well-known violin instructors, by the placing of Henry Schradieck, the well-known composer and teacher, at the head of that department.

This year's catalogue of the institution is in keeping with the high standard of artistic excellence evidenced in every department of the Broad Street Conservatory of Music, and is well deserving the careful perusal of any musician interested in the advancement of the art in this country. Mr. Combs has gathered around him a faculty of forty artist musicians, who are widely known in the profession and whose ability for teaching cannot be questioned.

The attendance this season is very large and the officers of the institution are highly gratified at the auspicious opening.

Boston Music Notes.

Boston, Mass., September 10, 1896.

In spite of the warm weather the reception given by Mr. and Mrs. Arthur J. Hubbard for Miss Harriet Goddard on Tuesday evening was a great success. Occurring so early in the season on account of Miss Goddard's immediate departure for Europe it is almost a matter of surprise that nearly all the invitations sent out were accepted.

The reception took place at Hendrie's Hall, Dorchester, a charming little hall for the purpose, with cozy recesses, balconies for music, handsome draperies—in fact, just the ideal room for an informal gathering. There was a large number of musical people present and the affair passed off most pleasantly.

Mr. and Mrs. Hubbard, Miss Goddard and her father and mother received the guests. Miss Goddard is a very attractive young woman, with a fine voice that has been trained by Mr. Hubbard especially for operatic work. It is powerful and at the same time sweet, and is under perfect control. Miss Goddard has had considerable concert experience as well as some operatic, and always scores a success. She leaves a fine position in the Union Church, Worcester, to go abroad to study for the next three years. Accompanied by her mother she will sail from New York to-day, going directly to Florence, where she will be under the instruction of Vincenzo Vannini, the teacher of Arthur J. Hubbard, who will continue her operatic training, and who will be able to place her on the stage as soon as she is ready.

Although fatigued with her preparations for the voyage, Miss Goddard very kindly and graciously sang two selections from "Aida," and in response to a hearty encore most appropriately Tosti's "Good-Bye," which she sings very effectively, and for which she received not only an ovation from her friends but also the tribute of tears. Many wishes for the success of this young girl will go with her and follow her across the ocean.

Another pupil of Mr. Hubbard's left this week for Florence to study with Vannini—Mr. Schalk, a young man of just twenty years of age, who has developed under his teacher's careful training a very promising baritone voice. He will also study for opera, and as he has a fine physique, good intelligence and industry in addition to a voice, there is small doubt of his success.

Miss Ina Few has just returned from Italy, where she has been studying with Vannini, and is most enthusiastic about him. In fact all who study with this master cannot praise too highly his methods and the benefit they receive from his teaching. Miss Few's voice is a sympathetic soprano of good range and telling quality. She will pursue her studies with Mr. Hubbard the coming season.

Still another of Mr. Hubbard's pupils has to be mentioned. Mrs. George Howes added another to her successes by her singing at the Claremont (N. H.) Music Festival August 24-26. She sang in four concerts and established herself as a favorite. Her voice is a rich contralto of penetrating sweetness and an unusually high range, while her modest and yet winning stage presence made her audience her friends at once. She is a thoroughly reliable musician and singer.

Arthur J. Hubbard has returned to town for the season and resumed his position as choir director and bass in the Union Church, Worcester. Pupils are registering for the season and the winter promises to be a busy one at his studio, 149A Tremont street.

H. Carleton Slack is busy with pupils at his studio, 131 Tremont street. Great improvements have been made in his suite of rooms during the summer. By the removal of a partition the music room has been enlarged to double its former size, a new reception room has been added, so that there is now no doubt but what Mr. Slack's studio is one of the most commodious and convenient in the city.

Clara E. Munger will return to her studio, 2A Park street, next Wednesday. The building has been entirely renovated and rearranged in much more convenient, modern fashion than formerly. It has entailed an immense amount of labor in the way of moving furniture, pianos, &c., but in the end will be most satisfactory. Overlooking the famous Boston Common, there are few studios more desirable in every way than the one Miss Munger occupies.

Up to the present time Miss Munger has had more than the usual number of applications for lessons, so that the time of several days in the week is already full. Among those coming from a distance to study with her will be a pupil from Texas and another from California.

H. G. Tucker, 153 Tremont street, is again in town ready for the season's work.

Homer A. Norris, Pierce Building, is already busy with pupils after a delightful summer spent in the country.

Katherine M. Lincoln has taken one of the large studios in the Pierce Building, where she will begin teaching in a short time. Increasing work made it necessary for her to have enlarged quarters.

Priscilla White will return to town next Wednesday September 14, and resume work in her studio in the Pierce Building. Miss White's many friends will be glad to hear that her health has improved very much this summer.

Charles R. Adams will return from "Pinecroft," West Harwich, Cape Cod, on September 26, resuming teaching the following day at his studio, 159 Tremont street.

Mrs. Etta Edwards arrived from Paris September 3. She will resume teaching at her studio in the Steinert Building about September 15, but can be seen there each day previous to that date.

Mrs. Edwards has coached with Delle Sedie in Paris this summer and has also had the rare opportunity of coaching with Augusta Holmès a large number of that lady's songs.

Mrs. Edwards is so essentially a student as well as teacher that the time she devotes to study is a time of the greatest enjoyment to her.

"In a Persian Garden" is to be sung on the evening of September 4 at Loring Hall, Hingham, under the auspices of the Congregational Society. Portions of the poem are to be read by Rev. Charles H. Porter, Jr.

The entertainment is under the patronage of leading society women of Boston and Hingham.

Norman McLeod will return to the city to-day for the season. His studio work begins on Monday at Music Hall.

Mrs. J. P. Morrill will be in town the coming week. Her studio is now in process of preparation for the busy season which she will have, as usual, this year.

As a matter of record it may be mentioned that the organ recital given by James W. Hill at Haverhill, September 2, is the one hundred and forty-sixth given by him in that city. Mr. Hill was assisted by Madame Painchaud, soprano. A local paper says:

The singer was at her best yesterday, and the rich, clear notes completely filled the church with melody. Her handling of the several numbers allotted to her was of such a degree of excellence as to forbid criticism. The appearance was probably the madame's last for the season, as she anticipates singing during the next few months at New York. Mr. Hill's rendition of his several numbers was superb. The touch and expression were exquisite and his method as powerful and vigorous as ever.

Other concerts in the series during September will be First Universalist Church, Friday, September 9, at 3. Wagner recital by Mr. Hill. Miss Bullock will sing Senta's Song, Elsa's Dream and Elizabeth's Prayer. At 114 Chestnut street, Saturday, September 10, Junior Musical Club, 10 A. M.; Beethoven Club, 11 A. M. Tuesday,

J. FRED WOLLE,
ORGANIST.
Address: THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

Leo Stern,
THE YOUNG 'CELLIST.
Address: The Henry Wolfsohn Musical Bureau, 131 East 17th Street, New York.



Leopold Godowsky.

Address for engagements
CHICAGO CONSERVATORY,
Auditorium Building, Chicago.

WILLIAM EDWARD MULLIGAN,
Sole Organist and Pianist.
5 WEST 18TH STREET, NEW YORK CITY.

ELLISON VAN HOOSE,

PRIMO-TENORE
Damrosch & Ellis Grand Opera Company.
For Concerts and Festivals address
L. M. RUBEN, 489 Fifth Avenue, NEW YORK.

Broad Street Conservatory of Music,
GILBERT REYNOLDS COMBS, Director.
1331 South Broad Street, Philadelphia, Pa.
ILLUSTRATED CATALOGUE FREE

September 13, Boys' Musical Club, 7:30 P. M. Mr. Hill resumed teaching September 1.

The concert of Anna Miller Wood will take place at the Y. M. C. A. Auditorium, San Francisco, on the evening of September 22. Assisting her will be Giulio Minetti, violinist, and Mrs. Alice Bacon Washington. Miss Olivia Edmunds will be at the piano.

Charles McLaughlin has returned from abroad, having spent the summer in Brittany. Mr. McLaughlin has secured a number of novelties which he will bring out this winter in the Dorchester Symphony Concerts. These include compositions by Widor, Massenet, Faure and a number of other French composers; an entr'acte to "Paillasse," Leoncavallo's new lyric drama, and other Italian compositions. The concerts of the Symphony Society begin the middle of October in Winthrop Hall, Dorchester.

The Hampden County Opera Club, Edmund Severn, of New York, conductor, held its first meeting this season on Monday in Springfield. The number of applicants for admission has been much increased since it was announced that Mr. Severn was to be the conductor. It is not desired to have more than about forty singers in the chorus, but these will be selected with care from among the applicants. The first work to be given is "The Mikado," and it is hoped to have it ready for presentation by the first week in December. It is likely that Mrs. Viola Pratt Gillett, of New York, who sang at the last May festival, will take the part of Katisha, and Miss Clara Sexton, of Springfield, that of Yum-Yum. Three of the other parts have been temporarily assigned.

A concert for the benefit of the Red Cross Society, held at the Louisburg, Bar Harbor, last week, was under Mrs. Van Rensselaer's direction. The artists were Lena Little, Clayton Johns, Louis von Gaertner, Walter Lamrosch and the Louisburg orchestra.

Professor Claudius Deslouis has returned to town and resumed lessons at his residence on Massachusetts avenue. C. B. Shirley is receiving pupils at his studio, 218 Tremont street.

Edward Baxter Perry, the well-known pianist, who has returned from a successful foreign tour, will resume his lecture recital work in October, the fall season being devoted to New England.

FREDERICK H. LEWIS.

Frederick H. Lewis, a well-known music instructor, died at his cottage at Lake Massabesic September 9, after two days of unconsciousness, the effect of a serious accident sustained in his boat house while housing his steam yacht.

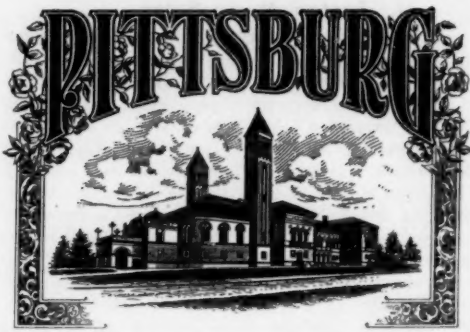
Mr. Lewis was born in Manchester, N. H., July 9, 1856. After preliminary study in Manchester he entered the New England Conservatory of Music, graduating in 1874 under J. C. D. Parker. He took a thorough church organ course with Dudley Buck and was for sixteen years an instructor in the New England Conservatory. He afterward founded and conducted a musical school at Woburn, Mass., which met with marked success.

Mr. Lewis was organist of churches in Manchester, Woburn and Boston, at different times; he also had a great many pupils in these cities, and in addition to his work as organist and teacher was a composer of acknowledged ability.

In 1878 Mr. Lewis was married to Miss Annie M. Soule, daughter of Leander Soule, of Taunton, who with one son survives him. The funeral will be held in Manchester.

William M. Semnacher.

This prominent teacher, head of the National Institute of Music of 179 East Sixty-fourth street, New York, has finished his summer vacation, and returned to the city. He has resumed his work for the season.



PITTSBURG, Pa., September 7, 1898.

YOUR editor must receive many items which are not without a certain interest for him, although he may not need to share them with his eager public. Without being sure that you required them, or might not have better information, I sent you in July some items (and a few programs), the former showing the popular acceptance of Sunday open air concerts given at Schenley Park here during a week's engagement of Innes and his band—guns and all. These were largely attended, even when frequent showers fell.

Since the termination of the Innes engagement Professor Guenther and his Greater Pittsburg Band have given Sunday afternoon and evening concerts at Highland Park and Schenley Park, respectively, where great throngs of people have gathered to listen. Herewith I send you some programs. Although it is not agreeable to those who prefer classic music to hear Handel's "Hallelujah Chorus" in the same half hour with light medley strains, it is impossible to doubt that the general result of these concerts has been good. There are some excellent musicians in this band, and the average of their playing reconciles one at times to compositions which otherwise one might not stay to hear. In the better class of pieces rendered they have certainly acquitted themselves well. The instrumental concerts were also brightened by occasional solo singing—patriotic and religious airs.

Heretofore the Sunday concerts at Schenley Park have consisted of Frederic Archer's chaste and edifying organ recitals in Carnegie Music Hall, from October to June, inclusive.

During the present vacation these band concerts in the open have drawn together quite pleasantly a great many listeners who were very much too busy on week days to take time for recreation. The object of gratifying them has been attained, and though the average classic excellence of the music has not been of so high a standard as that heard during the organ concert season, take it for all in all, much innocent pleasure has been gratuitously afforded to many thousands who would otherwise have been compelled to forego it.

It is an inspiring scene to see so many people (frequently whole families) enjoying the fresh air, the music and the beautiful scenery all at once.

Mr. Archer resumes his organ concerts at the Music Hall on October 1 and 2, prox. It is announced that he will be organist also at the beautiful new Church of the Ascension, now nearing completion nearby.

This idea of free Sunday concerts by bands, with solo singers, has been carried far beyond the limits of our larger and more frequented parks this year, and several of our more remote suburban resorts have enjoyed them regularly during the summer afternoons.

As to the Pittsburg Orchestra, I send you a clipping from the Pittsburg Times detailing plans for the coming season. The appointment of Walter E. Hall (the excellent organist and choirmaster of old Trinity Church here) as organist of the orchestra is a capital one.

Do you not think the best way to proceed in forming an orchestra is to begin at once with a permanent stock and keep on drilling and drilling them all the year round, until you get them where you want them, and keep them at it, rather than to collect annually a great deal of brilliant new material, which cannot be expected to stay by you always?

E. H. RUSSELL.

MUSTER OF PITTSBURG ORCHESTRA.

First violins—Luigi M. von Kunits, concertmaster; Eugene Boegner, V. Papenbrock, E. G. Rothleder, Henry L. Irwin, H. Kaltwasser, Franz Kohler, Jacob Sauerwein, Louis Human, C. B. Stelzner.

Second violins—E. N. Bilbie, principal; William Hickey, Anton Fuerst, Otto Koenig, F. Lowack, C. Edward Buchanan, Fred Schaller, E. Meyer.

Violas—Jean B. DeBacker, principal; W. Hoffman, Richard Donati, Alexander Scott, A. Schliebush, E. H. Lenz, Jr.

Violoncellos—Louis Heine, principal; J. Monna, Charles F. Cooper, Otto Henneberg.

Basses—Charles White principal; A. W. Rose, J. W. Burns, John J. Pierce.

Flutes—Paul Henneberg, F. V. Badollet, C. Bernthaler, Jr.

Piccolo—C. Bernthaler, Jr.

Clarinets—Leon Medaer, George H. Fischer.

Bass clarinet—Richard Donati.

Oboes—Alexander Laurendeau, Charles Dom.

English horn—A. Laurendeau.

Bassoons—C. Nusser, Fr. Frenschild, Frederick Schaller.

Trumpets—Hugo Schmidt, Otto Kegel, Otto Henneberg.

Horns—Robert W. Iverson, Gustave Wagner, B. Riese, A. Riese.

Trombones—H. Stross, Alexander Finnie, C. Riese.

Tuba—A. Schliebush.

Tympani—R. Vater.

Drums, cymbals, &c.—M. Vater.

Harp—Mrs. M. Wunderle.

Organ—Walter E. Hall.

Piano—Joseph H. Gittings.

Librarian—R. Vater.

GUARANTORS.

Thirty-four of the guarantors were on last year's list, the remaining nineteen have joined the number since last season. The guarantee is \$500, and the obligation lasts but one instead of three years, as at first. The following compose the guarantors of the Pittsburg Orchestra:

Reuben Miller, H. C. Frick, George M. Laughlin, H. M. Curry, James H. Reed, Edward A. Woods, S. S. Marvin, George Lauder, Robert Pitcairn, J. J. Vandergrift, Charles Donnelly, C. L. Magee, J. R. McGinley, J. M. Guffey, C. B. Shea, William M. Abbott, James D. Callery, L. C. Phipps, J. M. Schoonmaker, Willis F. McCook, Albert H. Childs, Harvey L. Childs, Frank F. Nicola, E. H. Jennings, W. S. Huselton, Henry Graham Brown, William McConway, A. W. Mellon, E. M. Ferguson, H. K. Porter, Durbin Horne, W. N. Frew, John B. Jackson, P. C. Knox, George I. Whitney, John G. Holmes, Charles Lockhart, James R. Mellon, D. Herbert Hostetter, William Flinn, George Westinghouse, C. B. McLean, R. B. Mellon, C. M. Schwab, Alexander R. Peacock, B. Thaw, Henry W. Oliver, Lawrence Dilworth, C. C. Mellor, George W. Dilworth, C. E. Rumsey, W. P. Snyder and Emil Winter.

ORCHESTRA COMMITTEE.

W. N. Frew, chairman; H. C. Frick, William McConway, Reuben Miller, Jacob F. Slagle.

TWO FIRST PROGRAMS.

The Founders' Day program contains at least two entirely new compositions, as far as Pittsburg is concerned—Tchaikowsky's Symphony in E minor and Saint-Saëns'



FANNIE

**BLOOMFIELD
ZEISLER.**

568 East Division St., Chicago., Ill.

OSCAR SAENGER, Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Mme. de Pasquali, Soprano; Joseph S. Baernstein, Barso; E. Leon Rains, Barso, and other prominent singers now before the public.

STUDIO:

51 East 64th Street, New York.

WILL RESUME LESSONS SEPTEMBER 12

Edward MacDowell, PIANO RECITALS.

Tour from January 30 to March 1, 1899.

For terms, dates, etc., address care

P. L. JUNG, Music Publisher,

41 Union Square, NEW YORK CITY.

symphonic poem, "Le Rouet d'Omphale." The soloist will be Giuseppe Campanari, the celebrated baritone. Half of the second concert's program is made up of Wagnerian numbers. Mme. Johanna Gadsdi, who has been heard only once in concert in Pittsburg, will be the soloist. The programs are:

Overture, Leonore No. 3.....Beethoven
Aria.....Sig. Campanari.
Symphony in E Minor, No. 5, op. 64.....Tchaikowsky
Symphonic Poem, Le Rouet d'Omphale, op. 31.....Saint-Saëns
Aria.....Sig. Campanari.
Vorspiel, Die Meistersinger.....Wagner
NOVEMBER 10, AFTERNOON; NOVEMBER 11, EVENING.
Overture, Manfred, op. 115.....Schumann
Aria.....Madame Gadsdi.
Symphony in C Minor, No. 5, op. 67.....Beethoven
Overture, Tannhäuser.....Wagner
Aria.....Madame Gadsdi.
Ride of the Valkyries.....Wagner

The remaining concerts will be made up of such works as Beethoven's symphony in A major, No. 7; Brahms' symphony in D major, op. 73; Berlioz's menuet, "Dance of the Sylphes," and March Hongroise from "The Damnation of Faust"; Dvorák, overture, "Carneval," op. 92; Haydn, symphony in G major (B. & H. No. 13); Liszt, Hungarian Rhapsody, No. 2; Mozart, symphony in G minor; Raff, symphony in F major, "Im Walde," op. 153; Rimsky-Korsakoff, symphonic suite "Scheherazade," op. 35; Schubert, symphony in C major, No. 9; Schumann, symphony in D major, op. 120; Smetana, overture, "Die verkaufte Braut"; Richard Strauss, tone poem, "Tod und Verklärung," op. 24; Tchaikowsky, symphony in B minor, "Pathétique," op. 74; Volkmann, serenade for strings, with 'cello obligato; Wagner, prelude, "Lohengrin," "Siegfried Idyll," "Kaiser-marsch," "Prelude and Closing Scene," "Tristan and Isolde."

Katherine Bloodgood.

Katherine Bloodgood, the charming contralto, whose success under the management of Victor Thrane last season was great, has been spending the summer at the sea shore and Newport, but even during her vacation she was not permitted to rest, for we heard of her singing at the Round Lake Festival and at the Omaha Exposition in June. Already the foundation of a long tour has been laid out for her by Manager Thrane, she being already booked in Milwaukee, Chicago, Cincinnati, Pittsburg and Atlanta, and as Manager Thrane proposes to weave a web of engagements around these central points, Mrs. Bloodgood promises to have as extended a trip as she took last year when she covered over ten thousand miles in filling her many engagements. So satisfactory was the work of Mrs. Bloodgood last season that Mr. Thrane reports an unusually great demand for her services.

A Well-known American Tenor.

A long-felt want in the United States has been a perfect tenor voice for oratorio and concert work, and it has fallen to the lot of that enterprising manager, Victor Thrane, to secure the artist with the voice to fill that want in the person of George Hamlin, the young American tenor, whose work last season thoroughly demonstrated that he is a great artist in every sense of the word. This young man has by his phenomenal voice and artistic work gained for himself much praise. George Hamlin is under contract with Manager Thrane for this season and the next.

The Chicago Chronicle in speaking of Mr. Hamlin's work, said: "There is no tenor singing in oratorio to-day to be compared with him."

In fact, the entire press was unanimous in praise of this artist and his work. His repertory is very large. Although the season has barely opened, Manager Thrane has already booked Mr. Hamlin for a number of oratorios through the country, and is daily receiving applications for the young man's services.

Villa Knox.

VON SUPPE'S charming romantic opera "Boccaccio," which inaugurated the second season of opera in English at the American Theatre, has introduced a valuable acquisition to the Castle Square Opera Company in the person of Miss Villa Knox, a prima donna well known to music lovers of many cities.

Miss Knox made her debut at the New York Casino in the days when Lillian Russell was at the height of her popularity as prima donna of that organization, from which have since graduated many of the present day leading comic opera divinites. Despite a rarely equaled opposition Miss Knox at once became conspicuous by reason of her striking beauty and pronounced ability.

When Miss Russell left the Casino Miss Knox was entrusted with her roles, singing the leading part in "The Vice-Admiral" during the run of that opera. So great was her personal triumph that when the Casino changed hands



VILLA KNOX.

Miss Knox was engaged by Manager J. C. Duff as one of the prima donnas, and was selected to create several important roles. At the Chicago Auditorium where the Duff Opera Company, assisted by Theodore Thomas' orchestra, gave a series of memorable performances Miss Knox originated the role of Baucis in the first presentation of "Philemon and Baucis" given in this country. New York theatre goers will remember her recent engagement as the prima donna of the Della Fox Opera Company. In the productions of "The Little Trooper" and "Fleur-de-Lis" Miss Knox scored a success scarcely second to those won by Miss Fox and Mr. De Angelis.

Altogether a remarkable career for a young woman who not very many years ago was attracting attention as a member of the choir of her father's church at Knoxville, Tenn. Realizing the possibilities of future renown for the young singer her friends arranged a rousing testimonial and with the proceeds sent her to Europe to complete her musical education.

Since her return to America Miss Knox has proved in no slight degree the verity of her friends' predictions.

A. Victor Benham.

A. Victor Benham has returned to New York after a long vacation. He has resumed his duties at the Scharwenka Conservatory of Music, and is also engaged in teaching private pupils.

Opera Notes.

MAURICE GRAU left for Europe yesterday on the Bremen steamer. He returns with the company at the end of October, the opening of the season at Chicago being fixed for Monday, November 7, lasting three weeks.

Madame Nordica is at Lucerne, Hotel L'Europe. She leaves the other side on October 26.

L. M. Ruben has returned to the Opera House staff as one of Mr. Grau's assistants, under a two years' contract. His managerial functions have in the meanwhile been suspended. During the summer he conducted a Scandinavian concert tour, which made the artists wealthy.

Ralph Edmunds is to have charge of the press work at the Metropolitan Opera House this season. Mr. Edmunds is competent, reliable, and professionally exactly adapted for the duties assigned to him.

The Wagner cycle plan has not been decided upon, and no consensus of opinion has been secured from the box holders, although a number of conferences and discussions have taken place.

Emma Eames was to have sung in November with the Chicago Symphony Orchestra, Theodore Thomas, conductor, at the Auditorium. Her date was cancelled and Sembrich was substituted—a rather wise decision on part of the management from a purely business point of view, even if Sembrich should cost the management 50 per cent. more. As a card Sembrich will draw two to one—maybe three to one, compared with Eames. This is merely a commercial comparison, justified if for no other reason than that the artists in question gauge their artistic value entirely by dollars and cents.

At the Omaha Exposition.

Innes and his band begin a five weeks' engagement at the Omaha Exposition this week.

Arrived.

Arturo Buzzi-Peccia, an Italian composer and vocal teacher, and a close friend of Mascagni, arrived on the Aller and left for Chicago, where he becomes vocal teacher at the Chicago Musical College.

Frederick W. Root's New Work.

Fillmore Brothers, of New York and Cincinnati, have just published "The Polychrome Lessons in Voice Culture," by Frederick W. Root. The book contains 173 pages, and is clearly printed. It gives a series of articles on singing, illustrating the author's original theories regarding voice culture. The book will doubtless prove useful to teachers and pupils.

The Björkstens' Return.

M. Theodor Björkstén and Mme. Torpadie Björkstén, the very successful instructors in singing, have returned to New York and resumed their work in their new studio in Carnegie Hall. During the summer they conducted summer schools at Bar Harbor and at the Catskill Mountains, Madame Björkstén having charge of the classes at the last mentioned place. Their success was great. They have a number of talented pupils in their classes and expect an exceptionally busy season.

Mme. Florenza d'Arona and Prof. Carl Le Vinsen.

Mme. Florenza d'Arona and Prof. Carl Le Vinsen are expected to sail from Hamburg, Germany, on the steamship Pennsylvania on October 9. Pupils are eagerly awaiting their return, and from letters received, this is going to be the greatest season these teachers have ever had in America. We trust it will not be their last; but there are lots of rumors afloat from the other side to the effect that European offers have been made that may induce them to go abroad permanently.

Opera, Concerts AND Song Recitals

MAUD PRATT-CHASE,
Dramatic Soprano.

HARRY LUCIUS CHASE,
Baritone.

DIRECTION:
VICTOR THRANE,
33 Union Square, West, New York.



WM. H. RIEGER,

For Terms, Dates, &c., address 18 East 22d St., NEW YORK.
or Western Manager, BERNHARD FLEISCH, 240 Beane St., Chicago, Ill.



GUSTAV
HINRICHS,

with the National Conservatory. Formerly
Conductor of National Opera Company.
Director of Hinrichs Opera Company.

VOCAL INSTRUCTION
Prepares and finishes for CONCERT AND OPERA
145 East 62d Street, New York.

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.
2438 18th.

Cable Address, "Pegajar," New York.

ESTABLISHED JANUARY, 1880.

No. 966.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 107 Avenue Henri Martin, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

THE VIENNA OFFICE of *The Musical Courier*, IV. Plosselgasse, III. Stock, Thür 34, is in charge of Emmeline Potter-Frissell.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31, Treppe C III.

THE LEIPZIG, GERMANY, Branch Office of *The Musical Courier*, Markt 3 II., is in charge of Mr. Oscar Neumann.

MEXICO: The City of Mexico office of *The Musical Courier* is at Calle de Ortega, 28, in charge of Isidor W. Teschner.

CHICAGO OFFICE of *The Musical Courier* is at 224 Wabash Avenue.

BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

MILWAUKEE OFFICE of *The Musical Courier* is at 817 Newhall street.

BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single copies, Ten Cents.

SPENCER T. DRIGGS

BUSINESS MANAGER.

RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00

Special rates for preferred positions.
One page, one insertion..... \$300.00
One-half page, one insertion..... 150.00
One column..... 100.00

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL
MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1898.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,

New York City.

FIRST SECTION

National Edition.

SECOND SECTION.

THE First Section of the National Edition of THE MUSICAL COURIER, which appeared July 4, proved to be the most stupendous and imposing success in the history of music journalism. As that edition speaks for itself in no uncertain tones it is only necessary to refer to it and then at once pass to the statement that in order that it should appear on time it became necessary to defer many important articles and illustrations for publication in the Second Section, which is to appear in the fall, the date of the edition to be announced later.

The Second Section of the National Edition has in fact been started with a large number of applicants who could not appear in the First Section for want of time. A list of these, embracing some of the foremost musical people of the land, can be seen in this office by all those who contemplate going into the Second Section.

When the various sections of the National Edition shall have been published the complete edition will be bound in one huge volume for permanent use in libraries and institutions of learning, as well as in all musical institutions in Europe and America, as a matter of course.

As a journalistic enterprise brought into being to demonstrate and illustrate the force, power, intellectual activity and greatness of one specialty in one nation, the National Edition of THE MUSICAL COURIER ranks as an unprecedented production. While other lines of artistic work may represent greater numerical strength, although this is questioned, no special profession, no single artistic pursuit combines in its membership a higher ideal or a more enthusiastic and lofty devotion to its pursuit and a greater faith in its ultimate triumph as a moral and intellectual agency than that of the musician—yes, we can with assurance say than that of the American musician, whose desire for progress and advancement on the most liberal basis conceivable to the modern mind is illustrated in the universal accord with which the movement for the nationalization of music in America is accepted and urged by him and by her.

It may be doubted if ever in the history of music such enthusiastic unanimity has been experienced among the musicians of any one nation as this feeling now prevailing here among our musicians to assert themselves and their mission before an intelligent public. Through the National Edition of THE MUSICAL COURIER the people of America will learn for the first time and within the period of a few months what the extent, the greatness and the future possibilities of musical life in America really

constitute, and the profession will learn to appreciate itself with a more profound comprehension of its inherent strength and its artistic scope.

This paper has not editorially urged anyone to enroll himself or herself in this National Edition, but at this moment, when its success is already a part of history, it is well to say that those who desire to be enrolled in the Second Section should without delay make application, so as to secure position. The Second Section will not contain any articles or illustrations published in the First Section, but will be a volume entirely distinct in contents, although it will subsequently be bound with the First Section as part of the whole National Edition.

Orders for the complete edition can be placed now.

SOMEONE has been robbing a niece of Flotow, the composer. Marta, Marta!

"COON music soothes Chicago ears" is the euphonious announcement that signifies that Prof. "Johnnie" Hand has had to succumb to the inevitable and give the Chicago public what it wanted—"coon" music. It is sweet, is it not?

HENRIETTA MARKSTEIN is giving piano recitals at Bloomingdale's. It would not surprise us to read soon of the announcement of symphonic concerts at some of our big department stores. Who says that Manhattan Island is unmusical?

PADEREWSKI has bought a beautiful lakeside property, the Château Riond Boston, situated near Morges on Lake Geneva, where he is now busy upon the finishing of his opera. No visitors are admitted to the castle, and a sign of "Beware of the Dogs," conspicuously put up on a tree near the porter's lodge, warns everybody against trespassing upon the grounds.

AS the novelties of the approaching season gradually dawn upon us in the announcements of the managers and artists, the scheme grows into such dimensions as to become overwhelming in its scope and extent. The only safeguard for the more humble native artist is to maintain his dignity and finally decide as a matter of existence, if not of principle, not to sing or to play under any circumstances unless paid for. Read the extracts from the Beethoven correspondence in the editorial columns of last week's MUSICAL COURIER.

WE cannot find space to answer all the singular questions put to us by "W. T. B." The difference between "Yankee Doodle Dandy" and the "Gondoliers" is too subtle for us to appreciate, but we think on general principles that Sullivan is superior to Kerker. Verdi is the greatest operatic composer alive. Eduard Remenyi held high artistic rank as a violinist in his youth, but he had his superiors. The exact artistic standard of Moore and Burgess' minstrels, of London, we decline to fix.

FRANK DAMROSCH announces a series of six children's concerts, to be given at Carnegie Hall. Why? Children's concerts never pay; that experience has proved. Besides, Frank Damrosch, who intends, we have heard, to aspire to the

position once occupied by his brother, Walter Damrosch, of Philadelphia, is not the man for the position. His experience as an orchestral conductor is extremely limited. The best way to give the children music is to take them to regular concerts, where they will hear the best. Literary critics concur that the best books for children are the classics of English literature. The case is the same with music.

WHEN artillery bands give such programs as this there is surely hope for musical culture:

Overture, "Rienzi," Wagner; Second Hungarian Rhapsody, Liszt; "Lost Chord," Sullivan; soloist, Private Fatzer; gems from Beethoven's master compositions: "Fidelio," "Pastoral Symphony," "Adelaide," "The Man of Prometheus," aria "Ah! Perfido!" "Ruins of Athens," "Mount of Olives," finale from the Fifth Symphony in C minor; excerpts from Wagner's "Tannhäuser"; "Ecoutez-Moi" ("Listen to Me"), Rameau; "Das Ferne Thal" ("The Distant Valley"), Mendelssohn; "The Star Spangled Banner."

This program was played September 2 by the Sixth United States Artillery Band at Fort McHenry. Prof. Carl Mindt was the conductor.

COSIMA WAGNER has in her possession a score of Wagner's "Rienzi," revised by the master himself. In its original form, without those "cuts" which are anathema to the Wagnerite, "Rienzi," it is asserted, occupies something like six hours in performance. Wagner himself was not so antipathetic to "cuts" as some of his followers, and as he recognized that a six-hour opera was an impracticability he reduced this prolixity by something like two hours. Madame Wagner, finding "Rienzi" given in more or less mutilated fashion on some of the operatic stages of Germany, has now resolved to publish Wagner's own revised edition, and accordingly it is to be issued toward the end of the year. Furthermore, Herr Mahler has resolved to mount the revised "Rienzi" according to the master's intentions, at the Imperial Opera House, Vienna, during this winter, with entirely new and magnificent mise-en-scène, and most probably with Dr. Hans Richter as conductor.

THIS is interesting, but it is not new:

"Some time ago, in a letter from Atlantic City, I described a recent discovery by John W. Keeley, the motor man, of Philadelphia, who claims that each individual has a key or tone which must harmonize with those of the people around him in order to insure a peaceful and a happy life. T. H. Brand, of Chicago, writes me that this is not a new discovery, that in his occupation of 'voice building' he learned this fact many years ago, and always ascertains the individual key of each pupil before he gives the first lesson.

"It is a fact," Mr Brand says, "that human beings are individualized or made known to each other by the pitch of their voices, and it is also a fact that the disposition of an individual is indicated by the key tone of the voice, just the same as the tone of an E flat cornet or any other musical instrument enables people to identify the instrument with which the sound is produced. It will be found that persons whose voices are pitched in the key of C are of a social nature, and their whole make-up is amiable. D voices indicate hopefulness and cheerfulness; E indicates a sanguine temperament. Those whose voices are pitched in F are earnest and sincere; those in G are egotistical and domineering; those in A are fretful, nervous and pathetic, while those in B are timid and apprehensive and lack confidence and self-control. The semitones are similarly distributed, but we give the diatonic scale as a sample. With this key anyone can

judge of the qualifications and the disposition of those with whom he comes in contact."

Mr. Keeley is always discovering something, but key-color as a test of temperament is a subject as old as the hills. It is as subtle as Prof. Harry Thurston Peck's perfume character correspondences and about as inevitable. These questions are purely individual and any attempt to formulate a system must result in failure. We have heard fretful persons speak habitually in the key of B, and F does not always signify earnestness and sincerity.

IN a recent article in the *Commercial Advertiser* Rafford Pyke discusses the war-worn problem of music and morals. Among other things he says:

"In the first place, there is the question of the artistic temperament, which is essentially high-strung, passionate, sensitive to every impression, and, therefore, extraordinarily responsive to every appeal that can be made to it on the side of the emotions. The artistic temperament, also, is one that, from its very nature, is at war with all conventions; for the highest type of the artistic mind is necessarily creative, or, in other words, original, and originality is always the antithesis of conventionality. A great artist feels that supreme achievement confers a sort of right to override alike the convenience and the prejudices of ordinary mortals. This right, indeed, is regarded as one of the rewards which the world bestows upon success—the right to live in one's own way and to act precisely as one pleases. As a matter of fact, the world at large, in its actual practice, does really give this right to those who do great things, and it does not apply to them precisely the same standards which it applies to others."

Don't you think that the talk of artistic temperament is a bit overdone? We notice that policemen, butchers, politicians, shoemakers and the rest sin in the same fashion as the artist, but the latter pays the penalty of always being found out. Humanity is all of one common piece in the matter of its failings.

CHICAGO TO DECIDE.

THE opera season this year opens in Chicago instead of New York, and for three weeks beginning November 7 the Grau Company will give its performances in the huge Auditorium of that city. The orchestra engaged for that occasion is the band of Theodore Thomas, the Chicago Orchestra, and this insures at least artistic orchestral effects, provided rehearsals take place as they do when Mr Thomas is in command.

This operatic speculation in Chicago presents a serious problem to the musical people and the press of that city in view of the fact that, if successful, it will permanently deflect from Chicago a large sum of money which might have been applied, in a large percentage at least, to the culture of its native product, the Chicago Orchestra, an institution that has elevated the city and its tributary community into a dignified realm among American musical centres. The fashionable opera season, a mere transitory or meteoric musical display devoted chiefly to the exploitation of individual stars, without which the fashionable element of Chicago (as well as New York) would not support it—the opera season can have no educational influence upon the masses, because the prices are so very high on account of the high salaries paid to the stars that the average citizen can afford occasional attendance only, while the musician can hardly spare sufficient to hear more than one or two performances. Such temporary opera study can lead to no beneficent result, because it does not contain the essential element of study—the necessary repose and the ensemble. As a source from which to derive musical culture the fashionable foreign opera can only lead to a false or misleading conclusion and to

a general misconception of the function and artistic direction of opera, for it so powerfully identifies the star singer with his or her role that the artistic balance is shifted out of equipoise and a distortion results. Everything is sacrificed to the star, beginning with the ensemble in the production and ending (or beginning?) with the purposes and designs of the composer himself, who is emasculated to accommodate the individual penchant of the commanding stars, whose every will is law in opera companies coming from Europe to America. Outside of London all these singers must submit to the rigorous ruling of the intendant; there is no such functionary here, and his absence makes discipline an impossibility.

When we state and prove that no musical culture can come to the musical masses through this speculative and temporary and portable opera scheme we speak from an experience covering a great many years and episodes. A three weeks' session in Chicago under such auspices can only result in a mock hero worship of a limited number of stars, whose work, while it may be of a high order in many instances, will not be able to compensate for the destruction of artistic unity. Chicago will pay out a large sum of money in the aggregate, and its home musical institutions, for which so much money and time have been expended, will necessarily suffer severe setbacks.

Its chief sufferer will be the Chicago Orchestra, and very naturally so, and this determines THE MUSICAL COURIER to ask how the management of the Auditorium can reconcile its conduct to its great patron, the Chicago Orchestra? This latter body rents the Auditorium for twenty-two double performances each season, and yet for a three weeks' speculation on a percentage of the receipts the Auditorium hobnobs with the opera to destroy its home product, the orchestra—the very soul of Chicago musical life. Has that same management forgotten the disastrous season of 1896-7, when THE MUSICAL COURIER and the Western press in unanimous accord demonstrated the futility of the operatic traveling scheme, and when the Auditorium Association lost a small fortune in its share of the speculation as a consequence? What guarantee have the Auditorium owners that another disaster does not await the Chicago opera scheme? Certainly those patrons of Theodore Thomas' orchestra who, with fidelity and loyalty, have stood by that great university (for a permanent orchestra is a post-graduate university), will not now expend money for opera which should flow into the legitimate channels of the symphony concerts; they are not going to do that.

There is a deficit to be covered; there are many bold propositions under deliberation to extend the scope and possibility of the Chicago Orchestra, and all these great questions of Chicago's future as a musical centre are to be set aside or finally disposed of by abandonment for the sake of filling the coffers of a half dozen foreign star singers, who, after the season, will return to Europe, and never know that such a place as Chicago ever existed? If the New York four hundred, who have no permanent orchestra, are prepared to make of opera a question of personal adulation, there is no reason why the sturdy Western towns should emulate the method. New York has never supported opera sufficiently to prevent its bankruptcy, and it has always failed when based upon a foreign star system, notwithstanding the insincere patronizing of a limited element of this city. The great musical masses here do not attend the opera as a regular habit; the admission prices act as a boycott. There is a fragmentary attendance, but the regularity of attendance is prevented by the prohibitory tariff.

If then New York is insincere in its conduct toward the foreign opera scheme there is no hope that it can maintain itself in the land outside of New York; it never did. The few fugitive seasons that were successful are proof of the exception to the

rule. All the managers of such schemes have died poor or in bankruptcy. The list embraces Abbey, Neuendorff, Maretzek, De Vivo (recently buried by the Actors' Fund), Strakosch, Chizzola and a dozen others. People say Mr. Grau is wealthy, but he could not have acquired his wealth as a member of a bankrupt corporation. Or can such a feat be accomplished in operatic management, particularly when the other partners or associates remain poor or die poor?

It seems that Chicago is to decide this operatic question before New York has its opportunity, and the people who have the decision in hand are the guarantors of and subscribers to the Chicago Orchestra fund, as well as the press, which reflects the proper public sentiment. If these forces declare in accented tones that home enterprise is to be endangered for a few weeks of unbalanced and inartistic work produced chiefly as a means to exploit a half dozen disinterested foreign singers, outside of the money interest they have in the box office receipts—very well—that will result in a serious blow to the whole musical life of the city. It, on the other hand, they protest against the scheme that menaces their home products they will stimulate them beyond the fondest expectations.

NEW YORK VERSUS LONDON.

EDWARD A. BAUGHAN, the editor of the *London Musical Standard*, takes exception to the remarks printed in *THE MUSICAL COURIER* of H. T. Parker, of the *Commercial Advertiser*. Mr. Parker criticised the operatic performances at Covent Garden rather sharply, and we think justly. Any intelligent critic who has heard Wagner sung under Seidl's baton at the Metropolitan Opera House will be willing to concede the inferiority of the Wagner cycle at Covent Garden. The atmosphere was absolutely missing in London. Mr. Baughan seeks to refute Mr. Parker's statement:

"The discovery of Wagner," writes he, "gave his music-dramas a preponderance in the repertory that makes comparison with the repertory of the Metropolitan hardly fair. Poor, narrow, self-satisfied opera-going London! Because it failed to discover the 'Ring of the Nibelung' until the summer of 1898, it finds it so hard to believe that in other quarters of the world, and in the American quarter in particular, the music-dramas have long been an annual commonplace. By autumn Americans will be returning with tales of their wrestlings far into the night to persuade English men and women, agape over 'Götterdämmerung,' that it has been regularly performed for years in New York and in other American cities, and that the announcement of a representation of 'Tristan' produces no excitement among the public of the Metropolitan Opera House." So far as I can ascertain from sources open to me the first performance of "Die Walküre" in New York in anything like a complete form took place under the direction of Mr. Damrosch in 1884. "Siegfried" was first heard in 1887, "Die Götterdämmerung" in 1888, and "Das Rheingold" in 1889. "The Ring" has never been heard in its entirety in New York, and specially large cuts have been made in "Die Götterdämmerung." The first performance of the "Ring" in its entirety in London took place, under the late Anton Seidl's direction, in 1882; in the same year "Die Meistersinger" and "Tristan und Isolde" were performed at Drury Lane with Dr. Richter as conductor. So that we were two years ahead of New York so far as "Die Walküre" is concerned; we heard "Siegfried" five years before our American cousins; we had a nice little lead of six years with "Die Götterdämmerung," and seven years with "Das Rheingold." Certainly there was a long gap after 1882, but we had a big Wagner season in 1892 when the whole of the "Ring" was performed under Mahler's direction, and "Tristan" was also given. Since then we have had other performances of the "Ring" one of which was conducted by Carl Ambruster. "Die Walküre" and "Siegfried" have continually been performed at Covent Garden, as well as "Tristan." The excitement a representation of the last named work produces in London is due not to its rarity but to its splendid music and the inspired singing of Jean de Reszké. In addition to these facts I would add that in 1884 "Parsifal" was performed at the Albert Hall as an oratorio under Barnby's direction.

This figures are correct, yet what are the comparatively few Wagner performances in London as

set against the seasons of seven years of Wagner at our opera house! And when we say seven years we count only from 1883 to 1890, not including the numberless Wagner performances for the past eight years.

No; London cannot be compared to New York in its devotion to Wagner's music. We think, however that comparison of records is rather a barren, bootless task; suffice to say that all true lovers of Wagner are delighted at his capture of London, a city hitherto devoted to Händel and Mendelssohn.

ARTISTS FOR THE SEASON.

AS already announced, the modern Paganini, as the Germans call him, Willy Burmester, has been secured for an American season, beginning about December 10. A portrait and sketch appear in this issue of the paper, and additional data regarding Burmester will appear as the season advances.

Zeldenrust, a Dutch pianist, whose fame has spread for a number of years past and whose remarkable successes in Paris have been chronicled in our published correspondence from the Paris office, is to be here in the spring. Zeldenrust has been astonishing musical Europe with his Bach performances and his marvelous performances of Wagner programs, the transcriptions being, in addition to those well known, emanations of his own. The tone of Zeldenrust is very powerful and at the same time possesses a rich musical quality, and his playing will prove an event of great importance. He is a young man—unmarried, modest and full of energy and force.

Teresa Carreño will be heard again in this country in the spring season, but she is so thoroughly well known here and her latest triumphs in Europe and during the 1896-7 season here were so pronounced that it is only necessary to herald her coming to insure the support of the musical people.

It may interest the public to know that these two artists are to use the Chickering piano, which gives them an opportunity to say what they wish as they wish it.

The artists were secured by Miss Anna Millar, the manager of the Chicago Orchestra, Theodore Thomas conductor, and engagements have already been closed for these artists for the Chicago and Boston Symphony orchestras.

THE SYMPHONIC FORM.

THE growing popularity of the music drama as an art form has alarmed several of the purists and devotees of the classical forms. "Is the symphony played out?" is frequently asked, and of course Mr. Finck answers in the affirmative, but Mr. Floersheim brings facts to prove that it is not—that writers of the most advanced tendencies are returning to the symphony, filling the old bottles with new wine of a surprising character and vintage. The fact is that no form has thus far supplanted the symphonic for the fullest expression of the whole gamut of the musical emotions. That it is adaptable, elastic to a degree, may be seen on comparing the scores of Haydn with those of Dvorák and Tschaiowsky. In it Beethoven set his sublimest, Schumann his most romantic and Mendelssohn his serenest thoughts. A form that can capture within its walls the mad, mercurial vagaries of Berlioz and the sober pronouncements of Brahms is certainly able to give a good account of itself to its critics. That it will remain vital forever is not true. The history of the fugue furnishes an example of the birth and decay of a form. The history of the symphony shows that the greatest names in music, excepting Palestrina, Bach, Händel and Wagner, have filled it with a musical content of the highest order. Wagner wrote his symphony to prove that he had mastered the structure

of the form, but his genius did not lie in that direction. That he accomplished dramatic miracles no one may deny, but that he ever reached Beethoven's summit is to be doubted. Both men were great despite the symphonic form. Beethoven found it a ready-made mold for his ideas and he expanded it to the requirement of his mighty music. Fascinating as is the music drama, with its human appeal, yet it is not a profound artistic unit such as is the symphony. No music drama has yet been written that can be compared to the Ninth Symphony, although there may arise a genius greater than Beethoven. Music has its culminating period, like all other arts, and so it is safe to assume that the Beethoven symphony will remain.

BLIND TOM AGAIN.

EVERY silly season brings us the regulation article about Blind Tom, the pianist, or rather the black man who has an abnormal musical ear. Pianist he is not in the accepted artistic sense of the word. Mentally he is not very far removed from the idiot, yet such is the curious taste of the masses, the playing of this so-called wonder excites more interest than would a Rubinstein. The *Ladies' Home Journal* gives Blind Tom a column, and among other errors perpetrates the following:

"In place of the slender, long-fingered hands which one so often sees in great pianists, Tom's hands are small and plump, with the thumbs and tapering fingers quite short."

As a matter of fact the short finger with a broad spatula is the type of all piano-playing hands. The slender, long fingers usually exist in novels, but not on the concert platform.

Edward Baxter Perry, himself a pianist and blind, recently wrote the following of Blind Tom's memory in a contemporary:

"It is true that he and a few others, by means of a remarkable ear and phenomenal imitative faculty, have been able to catch, at a first hearing, the striking phrases of melody and the more salient features of movement and accompaniment in the composition played, and, with these as guides, to improvise cleverly something roughly resembling, in general outline and character, the piece just performed. But that is all. His audiences, assured that it was the identical piece, note for note, and unable to distinguish accurately between the two, but recognizing a certain general similarity, and perhaps here and there a remembered fragment, have believed and applauded. But musicians present have always seen through the flimsy pretense and valued it for the little it was really worth. I have myself repeatedly witnessed such tests applied to Blind Tom and others, and never once was it successful, except as regards the delusion of the audience. In fact, I never knew Blind Tom to reproduce any composition played for him, of which I myself knew the notes, that he did not miss more of them than he hit and omit more than he remembered."

IN the small circulars of the Maine Music Festival the names of the two foreign artists are in large type, while those of the native artists are in small type. This feature, following the usual method of America, at once suggests to the readers that the foreigners are greater artists than the Americans, although in this list of artists of the Maine festival the fact is that the artists all stand on about the same footing. How can justice be done to the American singers when they enter the lists and even before uttering the first vowel they find themselves handicapped with this circular, virtually announcing that they do not deserve the same prominence as the foreigners do? How are we going to succeed in the nationalization of music in America when the foreigner is advanced over his American competitor before the performance takes place? The audience, the critics, everybody is influenced against the American before the latter does his work.



ONE of the funniest things about the Tolstoy dinner given in this city last week was the Tolstoy dinner itself. A huge interrogation mark should have accompanied the call to this \$2 literary *table d'hôte*. Dotage, anecdote, table d'hôte, will best describe the affair. Actor Joe Jefferson and others arose and they had never read a line of Tolstoy, while literary political gentlemen like "Ed" Lauterbach and others looked on and applauded. The only sane sentences were those uttered by Mr. Zangwill. He knew whereof he spoke. I wonder what he thought of the proceedings? Indeed, I had hoped for one of his usual witty outbreaks, something, for instance, after the manner of his question on the occasion of the unveiling of the Keats memorial.

Assembled were all the big guns of Great Britain. All was reverence, silence and sunshine. Men who hated each other stood with bared heads, and then the stillness was broken by the staccato voice of Zangwill. He said to Andrew Lang:

"I say, Lang, who was Keats?" Being British, the crowd was shocked, and doubtless the question was irreverent, but then, it was deliciously *apropos*. I'm quite sure if Mr. Zangwill had put the question to some of the gentlemen at the Tolstoy dinner the answer would have been: "Never saw him run, but I'll play him for place if you say so."

It seems that we are to have a very game-y theatrical season. With "A Brace of Partridges," and Glory Quayle in "The Christian," and "The Turtle," so far, the suggestion of rich edibles is unescapable. This paragraph is at the service of any passionate press agent in the land.

Hall Caine—of whom Mr. Moffit, of Scribners, once said, "Hall Caines are alike to me"—will soon be in town. The popular Manx novelist was described by a witty woman as looking like a patent medicine Messiah. But I understand he is better than he looks, is better than he writes, which is consoling. The British invasion this season will be complete if only Rough Rider Haggard crosses the big mill pond. When he reaches here he is confronted by another sort of a pond, and one rather difficult to navigate. Even Zola will not find smooth sailing over the big Major Pond, of Union Square, whom Mr. Zangwill so happily describes as quite a supersubtle person.

I must exorcise this punning obsession by telling you that I have heard Sauer and that he really plays *legato* and not *le gâteau*, and with this frantic sentence let us ring down the curtain on frivolity.

I have just received a round robin signed by one hundred thousand prominent matrons, musical and otherwise, beseeching me to mend the error of my way of writing. Here is the letter—the signatures, of course, I withhold:

"Dearly beloved RACONTEUR (Ahem!) and brother in the Lord"—I was so afraid it would read law—"We have daughters and mothers; spare them! Cease writing of vicious opera singers and worldly pianists. Give us in your own incomparably chaste style a child's story, something not too musical and

something with a moral, a sound, healthy moral. By doing this you will amuse the children and renew for us our memories of the golden age of infancy."

The list of names was headed by that of Mrs. Wm. R. McK—y, and so the appeal was irresistible. It was tantamount to an order. I sat on the beach at Manhattan and evolved this delicate idyll of childhood:

LITTLE BILLY BACH.

It was evening when little Willie Wimple laid aside in a wearied way his volume of Bach's "Bad Tempered Clavichord." Willie was sometimes known as little Billy Bach for his wonderful fugue performances, and sometimes as Bill the Bull because of his prodigious biceps. Willie was six years old and had a hyracephalic skull, yet no one ever accused him of having water on the brain. Bill was too fond of beer. He drank heavily of both imported and domestic brands, and as long as his admirers paid the reckoning Billy was satisfied. He bid fair to become one of the greatest piano *virtuosi* of his times, for are not Bach and beer inseparable?

On this occasion Willie had played from memory the forty-eight preludes and fugues and played them in various keys not set forth by the Cantor of Leipsic. He had with consummate perfection penetrated to the ineffable secret of Bach's polyphony and his weaving tonal tapestries. A group of excited musicians, representative of all that was famous in the country, listened with breaths baited by cigars and cigarettes to the marvelous play of Willie. When he had apparently finished, he dashed suddenly into the last ten sonatas of Beethoven. A stillness fell upon these musical doctors and awe seized their souls. Here was musical genius at its highest flight, and as Willie smashed into the C minor sonata, op. 111, his listeners arose as a man and shouted:

"Hats off, gentlemen, a genius," and forgot to put in the Schumann quotation marks. That night Willie was brought home in a hansom, awfully intoxicated. As his poor Aunt Wilhelmina McGluck undressed his tiny frame and tucked him in his crib of shame she ejaculated in prophetic tones:

"The joy of the brewery; the sorrow of the household."

Moral: Do not let the little ones begin too early with Bach or beer!

There! I hope the moral in that is too hopelessly calcined for my petitioners, but stay, here is another story the moral of which is infinitely more obvious.

THE GHOST OF A TRUTH.

A FABLE FOR NAUGHTY NURSES.

"Yes," said Goo-Goo, "I am sure that he will be here in a moment. I saw his little mottled head and staring green eyes peering into the chamber through a crevice in the portal."

The speaker, an intellectual-looking child of some four or five summers, was standing with his back to a large blazing fire of cannel coal, in an old, lofty wainscoted chamber. He was attired in a Fauntleroy suit of brown velvet. A Scotch cap with a peacock feather was perched jauntily on a head of bony brown curls, but the sunny face was disfigured by a cigarette which Goo-Goo puffed at nonchalantly, displaying a pudgy brown hand covered with diamonds. He had the pose of a young man thoroughly self-satisfied.

A very, very old lady, in a very, very high baby-chair sat in front of him. She toyed in an infantile manner with the rattles and blocks heaped up on the tray before her. She was not a nice old lady to look at, for she was withered, toothless and without a hair on her shining skull; but her little black eyes were brilliant and intelligent. She glanced at Goo-Goo in a very apprehensive manner. Suddenly she screamed, "Take that rattle away. I hate that rattle."

"There, there," said Goo-Goo soothingly. "Be a

good old lady and nurse will bring up some broth for Maddy." (Maddy was her name.)

"I hate broth, I won't have broth. Ocky broth!" (Ocky means something nasty). Goo-Goo was amused. Blowing a delicate column of smoke from his chiseled, caporal-tinted lips, he chuckled softly to himself and then sang a little song something like this:

I wish I were a Goo-Goo—
A naughty little Goo-Goo,
I'd spill the broth
And scorch the moth
By the light of the bilious moon.

He gravely hopped on his little legs to his queer crooning and fell down, so fast did he whirl about. "I feel gizzy," he said, rising austerely. "What's gizzy mean, Goo-Goo?" asked Maddy, in a pale, choked voice. "Gizziness," sagely answered the bad little boy, "is a combination of giddy and dizzy. Lewis Carroll, my old friend Lew, said it was easier to say it all at once, the way I do. I heard it first from a big girl of seven" (Goo-Goo's chest swelled), "who wouldn't play with me because I believed in hell. She said only common people believed in hell. I don't now, Maddy."

"Oh, Goo-Goo, it won't come back to-night, will it? Please keep it away; that a good, dear lad."

"Oh, I don't know. Why?" said Goo-Goo, boldly. "I am not afraid of it. I am sure that just now I heard its little scratching walk, a walk that sounds like a cockroach treading upon lump sugar. There, do you hear it?" Maddy beat her little table passionately with her rattle. "I hate it; put it in the bath tub; let it read the newspapers. I'm going to be bad and don't care if you do call nurse." Goo-Goo seemed puzzled. He threw his cigarette into the fire and with a poker dug viciously at the big lumps of coal in the open grate. The firelight fell upon his grave, calculating face, a face already lined with care. Little wrinkles were forming about his baggy eyes. He was indeed a sad young dog. He sat down beside a table and, touching a bell, ordered of a liveried servant some brandy and soda. When it came he put it down at a gulp. This revived him, and turning toward Maddy he said most severely: "Maddy, you're an ocky old lady and I shall call the Turtle." Maddy shrank back in terror, whispering hoarsely, "Why, Goo-Goo?" "Because," he sternly replied—"because you can't tell me the name of the animal that gives us milk."

Maddy turned her tortured gaze on her naughty inquisitor; wrinkles, deepening into longitudinal furrows, corrugated her bald pate. For a moment her wandering, feeble mind pursued and seized a clue, but it led to nothing. Sadly she shook her head and big tears began to roll down her withered cheeks. "Turtle, Turtle! come in!" yelled Goo-Goo. "I know! I know! I know!" screamed Maddy. "Well, what is it? Quick!" "I won't tell you." "Turtle," bellowed Goo-Goo. "Oh, please, Goo-Goo, I will be a nice, good old lady. I promise never to tell you a ghost story again. I will tell you the name of the animal that gives us milk. It is Blah-Blah."

Goo-Goo looked disgusted and angered. "How did you find it?" he demanded, suspiciously. "Who told you? Quick! Answer me, you idiot." "Ah, no one, Goo-Goo," pleaded the miserable old lady, dropping her blocks on the floor and in her anguish almost choking herself with her new rubber rattle. Goo-Goo's face became brutal. He turned suddenly, ran to the door and opening it called out, "Turtle, Turtle, come here!" and then simulating great fear he retreated slowly, saying in a gruesome whisper, "Oh, Maddy, I'm so frightened! I really shall call nurse. Do you hear that teeny scratch? That's the Turtle. But, oh, Maddy, dear, it's not a live Turtle. It's dead—dead. It's the ghost of a Purple Turtle coming to take Maddy away to the Boogies."

But Maddy did not hear her tormentor. Her eyes bulged out until they flapped idly in the breeze caught by the draught of the open fire. Then her parched, cracked tongue protruded, and with a piti-

ful gasp her poor old skull fell on the play table of her lofty baby chair. Maddy was dead.

At first Goo-Goo was annoyed. He shook the dead nurse's shoulder, saying, "Wake up, Maddy. There isn't any Turtle's ghost. I was only paying you back for the times you scared me with Bogie stories. Why, Maddy, do you know that you are dead? How jolly! Maddy will soon be a skellack! Maddy, you look like a skellack." (Skellack means skeleton, of course.)

Then did this gifted urchin dance a delirious dance of joy. He grew up and became a great actor, a marvelous portrayer in Ibsen's sorrowful dramas. As Little Eyolf he was justly acclaimed a supreme artist.

But he never forgot Maddy and the Ghost of the Purple Turtle.

* * *

Once a year I listen to "Robin Hood." It is part of my summer cure, and what would "Robin" be without the Bostonians. They were all in the east—Uncle Barnabee, who plays his drunken scene with a technic far simpler and more effective than Jefferson; big MacDonald, whose Indian-like figure and resonant voice are superb, sings "Brown October Ale" with the same artistic gusto, while Jessie Bartlett Davis and Helen Bertram are able in the female roles. Need I say that my old friend Sam Studley conducts as magnetically as ever?

* * *

Speaking of Tolstoy, here is an anecdote that may be found in a new life of the great novelist and crazy philosopher. He had had for neighbor in the country Turgueneff until the latter's imprisonment and exile. It was Turgueneff who first made Tolstoy's writings known in the West, but the younger man was offended by some overfrank criticism of one of Turgueneff's books, and they became estranged. A mutual friend, Shenshin, a critic, undertook to bring about a reconciliation, and, with some trouble, induced the two authors to meet at his house. All went well until at breakfast Turgueneff began to give his hostess a glowing account of his daughter's English governess, who, among other novel and liberal-minded things, had initiated her young charge into some of the mysteries of slumming. They went about and gathered up the ragged clothing of the poor and the young lady mended it.

"And you consider that to be good?" asked Tolstoy.

"Of course! It brings the charitable person closer to the poor," replied Turgueneff.

"And I think," said Tolstoy, "that a well-dressed girl who takes the dirty rags in her lap acts an insincere and theatrical part."

Turgueneff requested a retraction, which Tolstoy refused to make. Thereupon Turgueneff arose with a threat, which, however, he did not carry out, but left the room in a passion; and the host ordered separate carriages for the irate authors. Tolstoy wrote to Turgueneff demanding an apology, and as his letter was not at once answered, followed it up with a challenge. But before that could have been received by Turgueneff the apology came to hand, the challenge was withdrawn, and after a time the old friendship was resumed.

* * *

I was pleased to read the following dedication

to Madame Sraao in Paul Bourget's new novel "La Duchesse Bleu." Let me hasten to say that Mathilde Sraao wrote "Fantasy," one of the strongest realistic novels that ever came out of Italy. Bourget evidently appreciates her gifts:

"Madame and friend," he writes in the opening lines of his dedication, "I would have liked to write your name at the head of a work more worthy to be offered to the genial author to whom we owe the 'Paese di Cuccagna.' When one finishes the reading of a book like that, where the soul of a people has been set before us in its entirety, studies of individual sensibility on the order of 'La Duchesse Bleu' seem very thin and very frail. It is like a genre picture placed beside one of those colossal frescoes in which the Italian masters of the fifteenth century excelled. You have inherited from them, madame, that breadth of touch and that creative spontaneity which can portray characters by the hundred with an ease which has not been surpassed in our day either by the author of 'L'Assommoir' or that of 'Bel-Ami,' those two master painters of the crowd."

Miss Marian Heming.

Miss Marian Heming has returned to New York from Ottawa, where she gave a course of lessons in the Virgil method to the most prominent teachers and players of that city, among whom were Mrs. F. M. S. Jenkins, Mrs. Arthur McConnell, Miss Eva Berry and Miss Musgrove.

The Eppinger Conservatory of Music.

The summer session of the Eppinger Conservatory of Music, of New York, closed September 5. The great success of the summer term was in large measure due to the efficient work of Samuel Eppinger, a most conscientious and painstaking musician. Mr. Eppinger was assisted by an able faculty. So successful was the season just closed that it has been determined to repeat it next summer. There have been a great many applications from students who wish to take the fall and winter course, and the attendance promises to be very large. All persons contemplating entering the conservatory are requested to communicate with the directors, as the fall session has already begun. Examinations for scholarships are now in progress and will be continued until further notice.

Blanche Roosevelt Dead.

Blanche Roosevelt, as she was known to the stage, died at her home in London yesterday. In private life she was the wife of the Count d'Allegri, whom she married about twenty years ago. She was born in Sandusky, Ohio, and spent her childhood in La Crosse, Wis. Her father, whose name was Tucker, belonged to the Virginia family of that name and was a leader in Wisconsin politics. She moved to Chicago with her mother, who was a newspaper writer, and her two sisters after she had reached maturity, and then studied for the operatic stage in Italy. She made her debut under the direction of the elder Gye in 1876. Although she was a beautiful woman, it became evident that she was not likely to become a great singer, and after a career of about eight years she left the stage. In that time she appeared in comic opera as well, and was the original Mabel of "The Pirates of Penzance" when the opera was sung here first at the Fifth Avenue Theatre. She also appeared in an operetta which she and Arthur Cellier wrote from Longfellow's "Masque of Pandora." This was a failure, and, after singing occasionally in concert, Miss Roosevelt retired from the stage. After that time she lived in Europe and devoted herself to writing. She lived almost exclusively in London during recent years. Among her works, which were largely biographical and descriptive, were "Longfellow's Home Life," "Marked in Haste," "Stage-Struck," "Life of Gustave Doré," "Verdi, Milan and Othello" and "The Copper Queen." She was about forty-five at the time of her death.—Sun.

Willy Burmester.

FOR the first time the portrait of the great German violin master, Willy Burmester, appears in an American publication, as seen on the cover page of this issue, and as, ever since the first announcement of his engagement for concert work in the United States, a justifiable curiosity regarding him has been manifested, we append a concise sketch of his activity.

Burmester was born in Brahm's city of Hamburg, in 1869, and had as a first teacher his father. For four years, from his twelfth to his sixteenth year, he was a pupil of the great violinist, Joachim, at Berlin.

One of the first to discover his talent, and who insisted upon the fullest development of his capabilities, was the late Hans von Bülow, who on many occasions devoted hours to duet playing with the young violinist. The latter, however, bent upon a career of the highest order, decided to go into retirement for a long period, and for three years lived in seclusion at Helsingfors, in Finland, where he practiced from eight to ten hours daily, and upon emerging from his seclusion he appeared as a virtuoso of phenomenal acquirements, creating sensational effects in the most cultured centres of Europe.

Many of his appearances are recorded in the foreign correspondence published in this paper for a number of years past, and in each case the audiences appear to have been electrified by his playing. He will reach the United States about the first week of December and will be heard with the leading symphony orchestras and in concerts and recitals.

Adele Aus der Ohe.

Adele Aus der Ohe is expected to arrive shortly from Europe. She will play in the Worcester Festival, and then make a short trip to Canada. She is also the soloist of the first Philharmonic concert, November 4 and 5. In Worcester Miss Aus der Ohe will play the Schumann Concerto. The fair artist will make an extended tour through the country. She expects to remain in America until February next.

Winning Success Quickly.

The John J. Bergen Choir Agency and Musical Bureau has been in operation only a short time, yet its success is such as to gratify its managers. A number of important bookings have been made and some successful concerts have been managed. A number of engagements for the original "Persian Garden" Quartet have been secured. Dr. Carl E. Duft, who is giving his attention to the choir department, says he confidently anticipates a busy season. A great many singers have applied to this agency for positions, which are being secured as rapidly as possible.

Myron W. Whitney, Jr.

This promising singer, the son of the great Myron W. Whitney, returned from Europe some months ago and will remain in America for the coming season to sing in opera, concerts and oratorio. Young Myron W. Whitney has a beautiful, sonorous basso voice, which is well cultivated and which the young singer uses most artistically. He will be under the sole management of Henry Wolfsohn, who has placed him with some of the most important musical societies in this country, among which are the Chicago Apollo, St. Louis Choral, Boston Handel and Haydn, New York Oratorio, &c.

A Maigille Pupil.

Before an audience of 10,000 people in the Auditorium at Ocean Grove, two weeks ago, Miss Lucie Hartt rendered "Fear Ye Not, O Israel" with great beauty of voice, and every word of the song was distinctly heard to the remotest part of the vast building. At the close of the service many strangers went forward and congratulated the young singer. The next day negotiations were opened for her appearance in several cities. An organist from a large church in Scranton sought out the charming singer, and sought to induce her to go to that city; but so interested is Miss Hartt in her vocal and repertory work with Madame Maigille that she declined to consider at present the proposition.

Miss Hartt sings at the Brooklyn Young Men's Christian Association on September 18, and at Chickering Hall, New York, October 11.

128 East Seventeenth Street, New York.

Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, VICTOR CAPOUL, GUSTAV HINRICHS, HENRY T. FINCK, JAMES G. HUNEKER, MAX SPICKER and others.

FOURTEENTH ANNUAL ENTRANCE EXAMINATIONS.

SINGING—September 1 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.
VIOLIN, VIOLA, CELLO, CONTRABASS, HARP—September 2 (Friday), 10 A. M. to 12 M. WOOD INSTRUMENTS—2 to 5 P. M.
PIANO AND ORGAN—September 5 (Tuesday), 10 to 12 M. and 2 to 4 P. M.
CHILDREN'S DAY—September 10 (Saturday), PIANO AND VIOLIN—9 A. M. to 12 M.
ORCHESTRA—September 15 (Thursday), 2 to 4 P. M.

"The Greatest Musical Good for the Greatest Number."

... ADMISSION DAILY.

THE National Conservatory of Music of America.

FOUNDED BY
MRS. JEANNETTE M. THURBER.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.



130 Kearny Street,
SAN FRANCISCO, Cal., September 7, 1906

WHAT KIND OF A FIELD IS SAN FRANCISCO?

THE above question is asked me innumerable times, and the answer may give subject for thought. In this article I will deal exclusively with vocal music, for here as well as elsewhere that branch is the most abused. I believe that I have written of very many fine teachers here, and know from personal conversations that I am voicing the sentiments of most of them, but so that there can be no mistake or that no one shall willfully misconstrue my remarks I wish to say again that San Francisco has some teachers of great importance; in fact, teachers who would be as valuable in the largest musical centres as they are here.

The work of the good teacher here is so much more severe, because he has so many inferior co-workers who in some way or another gain "standing," and when I speak of inferior instruction I mean that sort of work which is measured by standing or reputation instead of actual methods or lack of method.

San Francisco is distinctly a field per se. In all America opera has probably more of a home here than anywhere else. For twenty years the Tivoli has been purveying opera at 25 and 50 cents. During this time hundreds of men and women have been trained into the choruses, which have been good. The companies have been good and the orchestra has always been notable. For a young man or woman living in San Francisco it has always been more reasonable to look forward to an operatic appearance and eventually career than it has been to those who live in cities where opera is only occasional and under such a star system as exists in New York. Another thing in favor of a local singer with operatic aspirations is that San Francisco, the great centre of art in the West, is several thousand miles away from outer talent, and would be glad to be able to depend upon its own, if its own were in such condition that it might be depended upon.

Now the men and women who study the voice although they know that the Tivoli has stood for nearly a quarter of a century, and there is little doubt that it will stand for as long again, instead of studying with the expectation of accomplishing something important, and something to give dignity to the musical standing of San

Francisco, work in a desultory quasi-amateur, pseudo-social way, and the result is a whole city full of disappointed singers, bitter against their own city because of non-interest, bitter against the different managements because of steady refusals to run down their own interests by "giving a chance" to inferiority, bitter against music as a profession, when as a matter of fact they do not know the importance or dignity of the word profession and believe themselves privileged to the title of professionals because they draw a small salary as church singers or because a few of their friends are willing to help them along by taking lessons, thus widening the circle of ruined, worthless voices.

In consequence of this sort of thing the most pernicious effect of all is that the audiences have been methodically trained to stay at home rather than to be bored by this inferiority, and steadily refuse to differentiate between the good and the bad, but deliberately draw the line at what they call "home talent," making this synonymous with inferiority. That the whole scheme is dangerous must be apparent at once.

Who is to blame for this condition?

Not one, but many.

The students are to blame, so are the teachers, and the people, and old traditions, and church committees, and several other people and things which will be presented hereafter.

Before setting forth the mistake of the students and teachers, it may be as well to talk of traditions and conditions.

When people will realize that musicians who are of importance to the world are not the loose Bohemian characters that society likes to make them, young people who are contemplating the plunge into the profession will be more serious, and proud to go into it earnestly without feeling that they must only go so far or society will draw the line. To those feeling this way about it, I am compelled to say: Keep out of it, the profession does not need you; does not want you; the profession that has been ennobled by such moral, intellectual and social characters as Rosenthal, Paderewski, E. A. MacDowell, Henry Holden Huss, Alexander Lambert, Adele Aus der Ohe, Rive-King, Fannie Bloomfield-Zeisler, Emma Eames, &c., has absolutely no room for you who only want a little church position, or a few pupils, or a few society appearances.

Study by all means, improve yourselves for your home and social lives; sing to your friends, raise them to the greatest possible height of appreciation of good music; but don't do it to draw upon their pocketbooks; leave that for those whose deep, sincere, earnest years of study, and exclusive devotion to the nobility of the profession, have earned them the privilege of living off those who want art and are willing to pay for it.

When will people realize that the musical profession is not a great big charitable institution created to give employment to the respectable young women who appreciate what they consider a refined way of making a living any more than the medical profession was instituted to give employment to men who consider themselves too cultured to stand behind a counter?

The society that turns up its nose at the one who goes into the profession seriously holds exactly the same snobbish attitude to the one who is compelled to work for a living, so that if one contemplates the step it is well to give up the desire of keeping one foot on society's domain and the other on professional ground, because society will not pardon you any more for the crime of going to a concert alone at night than it will if you go into the chorus at the Tivoli.

So remember that you must be a nonentity in the profession, you must degrade it, you must ruin it for those worthy, or you must enter it with all your intelligence, self-sacrifice, strength and dignity, ready to meet any demand that may be made upon you, bearing in mind that it is more womanly and honorable and dignified to enoble the chorus at the Tivoli by good, careful, legitimate work than it is to sit in somebody's fashionable parlor ruining a young voice in an elegant, refined manner.

[To be continued.]

This will make good reading matter for the friends of Willis Bacheller, whose influence upon the musical life of this city will be missed. From the Lewiston Evening Journal of Maine, after a concert given by Mr. and Mrs. Bacheller:

The concert was far and away the best ever heard in this locality. The program was bound to please, being so highly diversified as to express every mood, but taxing to the utmost the powers of a singer on account of the required versatility of the performers.

Mr. Bacheller has a clear, full, powerful and intensely pleasing tenor voice, suggestive of much reserve force and full of sweetness. His charm of manner and his ease of bearing win him favor, even before his rich voice is heard. This favor is soon turned to rapt admiration at the revelation of his vocal ability.

Mrs. Bacheller has a light, clear, ringing and exceptionally high soprano voice. Mrs. Bacheller's manner, like that of Mr. Bacheller, is instantly captivating.

The first number was a duo, "My Heart Greets the Morn," by Mr. and Mrs. Bacheller. Their appearance was greeted by hearty applause. In this and each succeeding number throughout the program were eminently noticeable the clear-cut tones and fine phrasing. The certainty of attacks and the remarkable sustaining power of both high and low tones. In fact all the work done was highly finished.

Consistent with his good taste and his knowledge of the popular mind, Mr. Bacheller enlivened the program with some well-chosen Irish songs, which were followed by "Sweet Wind That Blows," and other ballads, rendered by Mrs. Bacheller.

Maine is, and has every reason to be, proud to claim Mr. and Mrs. Bacheller among the singers she has given to the world.

San Francisco could ill afford to lose such a careful

... COMPLETE IN EVERY DETAIL. ...

The Witmark Music Library, (M. WITMARK & SONS, Proprietors.)

TELEPHONE: No. 2493 38th Street.
CABLE: "Witmark," Edlow, New York.

Witmark Building, 8 West 29th Street, near Fifth Avenue, NEW YORK.



Constantly on hand, for sale and to hire, the largest collection of Vocal Co. cert Numbers and Excerpts in America.

For Musical Directors of Symphony, Oratorios and other high class concerts: Orchestra Scores and Parts of all standard and modern Symphonies, Overtures, Operatic Selections and Miscellaneous Compositions (including the Neuenhoff collection); also Oratorios, Masses, Cantatas, for Choir and Concert Singers.

For Conductors of Opera and Comic Opera: Orchestra and Vocal Scores, Orchestra Parts of all Standard and Grand Operas, Opera Comiques, Comic Operas, Musical Comedies, Burlesques, &c.;

Vocal Solo and Chorus Parts, Prompt Books, Stage Managers' Guides, Scenery and Costumes; in fact, everything appertaining to the production of operatic works.

Music of every description arranged, transposed, copied, hectographed and lithographed, &c. Are you interested in Amateur affairs? If so, send for our Catalogue of Catalogues, bearing on the subject in every phase. Free on application.

A Novel Departure in connection with our amateur department is a thorough and most reliable Bureau of Information. The services of the Bureau are free of cost to our patrons.

"The Crest" high grade Music Paper (none genuine without watermark); used and endorsed by all prominent composers and musicians. Best material—most practical ruling.

MISS MONTEFIORE

Head of Vocal Department

New York College of Music.

(ALEXANDER LAMBERT, Director).

Private Studio and Address:

THE GRENOBLE, New York.

SARA ANDERSON,

Pupil of { JACQUES BOUHY, PARIS.
GEORG HENSCHEL, LONDON.
OSCAR SAENGER, NEW YORK.

SOPRANO.

358 East 50th Street, New York.

FLETCHER MUSIC METHOD

Simplex and Kindergarten.

Indorsed by leading American musicians.

For particulars address

EVELYN ASHTON FLETCHER, care Musical Courier.

Louis J. Baraban,

MAITRE DE BALLET ET DANSE.

For Opera Companies, Extravaganza, Spectacular and Pantomime, Terpsichorean Features, Ensemble Groupings and Gesture (Novelty, Patriotic and Historic).

For Club, Church and Society Entertainments, Fetes and Public Receptions.

Address care of DALY'S THEATRE, NEW YORK.

and successful teacher as Mr. Bacheller, and many of his pupils will join him in New York, where he is about to locate.

H. B. Pasmore, always in the lead among conscientious, responsible teachers of the vocal art, is devoting himself to a large class. It was extremely courteous and very self-sacrificing of Mr. Pasmore to have deferred the rehearsals of the Apollo Club until after the concerts and the work of Wm. L. Tomlins was over. If those interested in Mr. Tomlins' work will properly appreciate the sincerity of purpose and the compliment thus extended by Mr. Pasmore, the Apollo Club membership should be largely increased, as the works studied by this club and the benefits derived from Pasmore are not by any means of minor importance.

Frederic Zech, Jr., has been compelled to resume his work rather sooner than was his intention, for he has not yet given up the beautiful summer home at Ross Valley. The compulsion spoken of was due to the large number of students who are anxious to avail themselves of his services. Zech is a very sincere and scholarly musician, than whom there is none more deeply interested in composition in its classical sense.

During his vacation he has finished his Fifth Symphony, and has written a Symphonic Poem, inspiration for which he has drawn from Keats. Much violin literature has come from his pen, due probably to his extreme interest in his brother, Wm. Zech, an ambitious young violinist, who has but recently returned after a course of study with Halir.

Among the pupils which Frederic Zech has in such large numbers are some of the nuns from the convent at Menlo Park.

One of the most delightful treats that the musical enthusiasts have been privileged to enjoy was the opportunity to hear Kathryn Ruth Heyman, the well-known pianist of New York, through the courtesy of Robert Tolmie, whose capacity as host is quite as delightful as it is in the profession wherein he stands with so much dignity and success.

Miss Heyman gave a program informally, but with such musicianly skill that critical review seems quite in place. Among the numbers she gave the "Magic Fire" of Brassin-Wagner, and some of the effects were remarkable in the carrying and portamento effects. Her force is not less remarkable than the extreme delicacy of her touch.

Virile in the fullest sense, she is feminine and dainty to the highest degree. In a word, Miss Heyman is an artist such as San Francisco rarely has the opportunity to hear, and if arrangements can be completed to have her give some recitals on this coast, the people will hear such pianism that must be classed with that of the greatest heard here or elsewhere.

As stated last week the cause of Miss Heyman's presence on the Coast was due to the recent death of her mother in Sacramento, the birthplace of Miss Heyman.

The Saturday Club, of Sacramento, must come in for a goodly share of credit for the development of musical taste in that city. The president is Mrs. Frank Miller, and Miss Mildred Obarr is the secretary. I do not learn that Mrs. Elkus is an officer, but I do know that any club that she is interested in must derive the benefit of her enthusiasm and her musical ability.

The club has a large membership of active and associate workers. The active members are divided into sections with a director of each section to facilitate the execution of the plans in the most thorough manner possible. The

dates of meetings with the plan of work for the season of 1898-99 are herewith given:

DATE.	COMPOSER.
October 22.....	Miscellaneous
November 5.....	Chopin, Franz
November 19.....	Bach, Schumann
December 3.....	Miscellaneous
December 17.....	Grieg, Henschel
January 7.....	MacDowell, Nevin, Foote, Chadwick, Paine
January 21.....	Miscellaneous
February 4.....	Schytte, Leschetizky, Abt
February 18.....	Beethoven, Schubert
March 4.....	Miscellaneous
March 18.....	Saint-Saëns, Henselt, Sgambati
April 1.....	Liszt, Mendelssohn
April 15.....	Miscellaneous
April 29.....	Rubinstein
May 13.....	Tausig, Gounod, Bennett, Erkel

The personnel of the directors and the classes follow:

DIRECTOR.	CLASS.
Mrs. Hawley.....	A
Miss Mott.....	B
Miss Wilsey.....	C
Miss Carrington.....	D
Miss Woolf.....	E
Miss Thompson.....	A
Miss Yoerk.....	B
Miss Gerrish.....	C
Miss Siddons.....	D
Miss Schilling.....	E
Mrs. Blanchard.....	A
Mrs. Elkus.....	B
Mrs. Turrell.....	C
Mrs. Jones.....	D
Miss Carroll.....	E

CLASS A.	
Miss Evans.	Mrs. Bonheim.
Miss Gerrish.	Mrs. Pierce.
Miss Mott.	Mrs. F. M. Jones.
Miss Elizabeth Taylor.	Mrs. Miel.
Miss Woolf.	Mrs. E. B. Willis.
Miss Wheat.	

CLASS B.	
Mrs. Lipman.	Mrs. James Elliott.
Miss Gwin.	Miss Sophia Price.
Miss Richardson.	Mrs. Stever.
Miss Beede.	Mrs. Coppersmith.
Miss Carolee Wilsey.	Miss Carrington.
Miss Schilling.	

CLASS C.	
Mrs. Blanchard.	Miss Campbell.
Mrs. Albert Elkus.	Miss Lena Gore.
Miss Dunn.	Mrs. Bellhouse.
Miss Lewis.	Mrs. Hawley.
Miss Siddons.	Miss Sophia Jones.
Miss Florence Williams.	Miss Obarr.

CLASS D.	
Miss Carroll.	Mrs. Skeels.
Miss Laura Dierssen.	Mrs. Bergman.
Miss Oatman.	Mrs. Clinch-Lester.
Mrs. Emil Steinmann.	Miss Merkley.
Miss Waite.	Mrs. Moynihan.
Miss Nelson.	

CLASS E.	
Mrs. Neale.	Mrs. Bentley.
Mrs. Cooper.	Mrs. Moeller.
Miss Dierssen.	Miss Howe.
Miss Edith Miller.	Miss Thompson.
Mrs. Turrell.	Miss Medora Taylor.
Miss L. Yoerk.	Miss Lizzie Wright.

LITERARY.	
Mrs. Miller.	Mrs. Simon.
Mrs. Parkinson.	Miss Blanch.
Miss Lenning.	

Mrs. A. G. Coleman has connected herself with the Pacific Coast Conservatory under the direction of Homer Tourjee, where she will give vocal instruction.

EMELIE FRANCES BAUER.

(Later San Francisco News see another page.)

Orchestral Examinations.

THE entrance examinations to the orchestral classes at the National Conservatory will be held to-morrow (Thursday) afternoon, from 2 until 4. The orchestra will be, as formerly, under the direction of Gustav Hinrichs. The instructors of the various orchestral instruments are the best to be had, the teacher not only giving lessons, but playing beside the pupil in the orchestral rehearsals. The advantages of this system are manifold, one of the principal being the immediate correction of errors. There will be eight public concerts given during the season, the pupils participating to receive a share of the profits. There will be three rehearsals a week, one devoted to the string choir.

The supplementary children's examinations in piano and violin will take place Saturday, the 17th, from 9 to 12. This is to enable the numerous applicants who come to town late or for the opening of the public schools to enter. The examinations so far have been highly satisfactory, much talent being revealed. Altogether the prospects are very promising for an active scholastic year at the National Conservatory.

Dead.

Prof. Carl Wehner, one of the best known musicians of New Haven, Conn., died at Mamaroneck, N. Y., on Tuesday of last week. He was sixty-six years old, and had been a resident of New Haven since 1851. For many years he was director of the Arion Singing Society and organist of Dwight Place Church.

Furnished by Henry Wolfsohn.

Henry Wolfsohn has placed the following excellent artists in the Worcester Musical Festival: Johanna Galski, Gertrude May Stein, Evan Williams, McKenzie Gordon, Dudley Buck, Jr., Gwylm Miles, Ovide Musin, Adele Aus der Ohe and Frangcon-Davies. The festival takes place in the last week in September. Most of the above artists have also been engaged for the Bangor and Portland music festivals, which take place in the first part of October.

Alberto Jonas.

The distinguished pianist Alberto Jonas has placed the management of his season's tour in the hands of Victor Thrane. All that this young artist required was the services of a pushing, energetic manager, who could have placed him at the head of the list of visiting artists, where he rightly belongs. No artist has met with a more enthusiastic reception than that accorded to Mr. Jonas, and few gained like him the immediate and unanimous admiration of the public and the press on the occasion of his first appearance in New York, at Carnegie Hall, with the Damrosch Orchestra. His success was instantaneous and marked, and in the three recitals which followed he fully displayed his admirable qualities. Although not quite so well known in the East, Mr. Jonas having devoted most of his time in the West, he is not unknown to us, having created a sensation in Boston on the occasion of his appearance there with the Boston Symphony Orchestra. Mr. Jonas had a brilliant career in Europe before coming to America, and the press of France, Germany, England, Spain, Holland and Belgium were all unanimous in recording his great success. Probably his greatest achievement was his performance at the Singakademie and at the Philharmonic, in Berlin.

Manager Thrane is arranging for Mr. Jonas a series of recitals through the United States, and under his able management the young virtuoso will certainly have a successful tour and receive the attention which his talents should command.



JOSEPHINE S.

JACOBY,

CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

SERENA SWABACKER,
... Soprano

3306 Calumet Avenue, CHICAGO.



ION. A. JACKSON,
TENOR.

ORATORIO, RECITAL, CONCERT.

For Terms, Dates, &c., address

408 West 57th Street, NEW YORK.

ELENE MAIGILLE,
LABORDE METHOD

VOCAL INSTRUCTION.

6 East 17th Street, NEW YORK.

RESIDENCE: 285 WASHINGTON AVENUE, BROOKLYN, N. Y.

LEONTINE GAERTNER, 'CELLIST.

For terms, dates, etc., address VICTOR THRANE
Decker Building, New York.
533 West End Avenue.

J. Henry Mossinsky,
TENOR.

Concert and Oratorio—Vocal Instruction.

STUDIO:

126 WEST 66th STREET, NEW YORK

Carl at Meudon.

AUGUST and September are the two months of "Congé" in France, and in consequence of this custom Alexandre Guilmant is now at his home in Meudon, enjoying a well earned rest in the midst of his family, after his successful American tour and professional work since the return to France.

It is a veritable fête here at the present time, for nearly the entire family are spending their holidays at this most congenial home, and when all are assembled at dinner it is indeed a happy family. Last week Madame Guilmant celebrated her birthday, and the guests who were here at that memorable occasion are still at the house. The three daughters, Cecile (Madame Sautereau), Pauline (Madame Aliamet) and Marie-Louise (Madame Loret), together with M. Aliamet, M. Loret, two children of Madame Sautereau, two of Madame Aliamet and one of Madame Loret, are all spending some time here, as well as Henri Guilmant, the artist and brother of M. Guilmant, besides your humble servant.

The dinner party usually numbers fourteen, and on some of the warm days we have been served to dejeuner in the garden under a canopy tent which has been placed in front of the house, surrounded by the many trees and shrubbery that are so abundant in the gardens. Much has been written about the beautiful scenery and quiet of Meudon, but on each succeeding visit I find it more and more attractive.

The Guilmant home is situated directly opposite the station, but the trees and high fence now quite covered with ivy completely hide it from view. The moment that one enters the gate the outside world is quite forgotten. The most potent reason for this is the cordial hospitality extended by M. and Madame Guilmant to their guests.

The gardens, laden with fruit trees of all varieties, and the stone walls covered with the trailing peach vines, always attract attention, as well as the long walk with the arched lime trees, which on the warmest days is a pleasant retreat, and especially so this summer, when the heat has been so excessive. It is not to be wondered that M. Guilmant is very happy and able to work amid such an atmosphere. Even now, although he only goes to Paris for the Sunday services at "La Trinité," he is at work constantly. Of all the artists that I have known, it is only M. Guilmant that does not spend an idle moment.

Last week, Saturday, he wrote a "Finale" ("Grand Choeur") for organ, and came down to dinner with it completed, and written as all his manuscripts are, so very legibly. He played it over on the piano in the salon, and Sunday morning, at "La Trinité," the worshippers and

devotées in the organ loft were treated to it at the Grand Sortie.

It will in all probability be included in a new collection of original organ pieces which is now being prepared, and will be in great demand, inasmuch as the collection will contain compositions of moderate difficulty and suitable for the church service. The title of the collection has not been decided upon as yet, but as I have seen and heard many of the pieces, I am confident of its immediate success in America.

The "Archives d'Orgue," which is now nearing the end of the second subscription year, should be sought for by every American organist, as it contains compositions of the old masters, unable to obtain elsewhere, and when the subscription closes it will then be impossible to get it. Strange to say, only a few of the organists in America have subscribed for the work, although the annual fee is so small.

M. Guilmant has had published a new edition of his First Sonata in D minor, in which are several changes and additions, which add greatly to its effectiveness, besides the pedal markings have been indicated.

A "Nuptial March" (No. 2), which is one of his best works, will soon be published, and I predict that it will at once be "la mode" to play at wedding ceremonies. The "Meditation" of the Sixth Organ Sonata has, at the request of his brother, been arranged for organ and cello. Henri Guilmant is a devotee of the cello, and a fine performer on it, and on hearing the new sonata a few days ago, requested that the "Meditation" be arranged for cello that he might play it in England, where he resides.

In the shortest space of time it was arranged, and I hope that it will be published, as it suits the instrument so well. I might go on indefinitely, telling of the many new works from the pen of the great organist, but from what I have already said it will be seen that much has been accomplished this summer.

M. Guilmant is most enthusiastic over the success of his American tour, and the cordial reception he received at every turn. In fact, he never tires relating his pleasant experiences, and of what he saw to admire in our country. Students from America are now beginning to arrive for the fall season, and a club will soon be formed of the American pupils of the great master, to further introduce his works, and the advancement of organ music, for which M. Guilmant has done so much in America.

It is certainly to be hoped that M. Guilmant can be induced to return for a third tournée in the States, and I trust that it will be accomplished in the near future.

WILLIAM C. CARL.

MEUDON, September 2, 1898.

The International Opera Company.

NEDDA MORRISON, one of the sopranos of the International Opera Company and a young artist who made a great hit here last winter, will sing the roles of Micaela ("Carmen") and Nedda (in "Pagliacci"), but she was especially engaged to sing the role of Musetta (in "La Bohème"). She has been studying the part under Signor Sapio, and there is no question that she will create a sensation. The part seems to suit her admirably, both histrionically and vocally. Her high, brilliant voice is suited admirably for the music, and her undoubted talent will assure her a great success.

The rehearsals of the International Opera Company are progressing day and night at the Carnegie Lyceum. Signor Bellati, the new baritone, and Signor Dado will arrive on the steamship Ems next week. Madame Kronold, who will be the dramatic soprano, is on her way over here, and will arrive on the steamship Palatia.

The company opens at Norfolk, Va., then Richmond and Washington. Already the manager of the company has had a most brilliant offer for a five weeks' season at the Tacon Theatre in Havana, also at the National Theatre of the City of Mexico. The booking is satisfactory, and this company seems in great demand with managers throughout the country, especially since the names of the artists have been published.

Colored Fugues.

Bernardus Boekelman, the eminent piano pedagogue, on Sunday, August 28, made a call on our Otto Floersheim, who is summering at Geneva, where is also D. D. Dexter and his wife and son, of Boston, and Mr. Wade and his family, of New York. Mr. Boekelman was on his way to Milan. He was in splendid health and spirits.

Kranich a Success.

Alvin Kranich, of New York, a resident of Leipzig for some years past, has been figuring in a modest manner as a composer and pianist. Recently, however, at Bad Elster, a well-known German resort, Mr. Kranich played a concerto with orchestra in G minor, an "Aufschwung" (elevation) and a scherzo in B flat minor, all compositions of his own, with pronounced and emphatic success, receiving numerous encomiums as a composer and virtuoso. Mr. Kranich has developed into a ripe musician, and his friends here will be pleased to know this. He is the son of Hellmuth Kranich, of the well-known firm of piano manufacturers—Kranich & Bach.

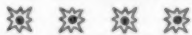
AMERICAN SINGERS

who go **ABROAD** to study for the **STAGE** will save **Time** and **Money** by applying to the

International School of Opera in Paris.

Founded by the AMBROSELLI AGENCY,

and pronounced by Musical Authorities to be **superior to any European Conservatory.**



Instruction in **Voice Culture, Acting, French Language, Diction, Solfege, Ensembles, Classic and Modern Repertoire in French, Italian and German** by **Eminent Teachers.**

LESSONS EVERY DAY.

The **Artistic and Singing Department** under the **Personal Direction** of

Madame PAULINE VIARDOT-GARCIA,

assisted by the able exponent of her method,

Mademoiselle MATHILDE DE NOGUEIRAS.

Instruction in **Acting** given on the **Stage** of the **Theatre Lyrique**, which is the property of the **AMBROSELLI AGENCY.**

EVERY MONTH PUBLIC PERFORMANCES with ADVANCED PUPILS.

... **TERMS MODERATE.** ...

To facilitate the study of the **French Language** a special **Pension**, where no other than **French Conversation** is allowed, is placed at the disposal of the **American Pupils** at a reasonable price.

AN EXTRAORDINARY ADVANTAGE,

not within reach of any other Teacher or Conservatory, is the fact that, owing to the **exclusive control** of various theatres by the **AMBROSELLI AGENCY**, talented pupils, who will have completed their artistic education under its auspices, will be sure to receive **paying engagements** with **leading Opera Companies.**

For more particulars apply to

AMBROSELLI AGENCY,

**7 & 9 rue Chabanais, or
Theatre Lyrique (Galerie Vivienne)**

— **PARIS.**



CHICAGO OFFICE MUSICAL COURIER,
September 10, 1898.

SOME CHICAGO NOTES.

THE following is the orchestral announcement for this season:

1898—EIGHTH SEASON.—1899.

PROSPECTUS OF THE CHICAGO ORCHESTRA, SUPPORTED BY THE ORCHESTRAL ASSOCIATION.

Theodore Thomas, Conductor. Miss Anna Millar, Manager.

Officers of the Orchestral Association.—President, George E. Adams; vice-president, Bryan Lathrop; secretary, Philo A. Otis; Treasurer, F. J. Wessels.

Trustees of the Orchestral Association.—George E. Adams, Allison V. Armour, D. H. Burnham, C. R. Corwith, Chas. D. Hamill, Bryan Lathrop, Philo A. Otis, Wm. B. Walker, C. N. Fay.

The trustees of the Orchestral Association take pleasure in announcing the eighth season of concerts by the Chicago Orchestra, under the direction of Theodore Thomas, at the Auditorium, beginning Friday, October 14, 1898. The season will consist of twenty-two matinees, on Fridays at 2:15 P. M., and twenty-two evening concerts on Saturdays at 8:15 P. M. The orchestra will number, as heretofore, ninety men. The personnel remains practically unchanged.

The soloists thus far engaged are: Mme. Lillian Nordica, Mme. Marcella Sembrich, sopranos, and Moritz Rosenthal, pianist.

Other artists will be engaged later and announced in the columns of the daily press.

For the benefit of those who study the programs in advance the names of the first four symphonies, in the order in which they will be performed, are given:

Symphony No. 8, F Major, op. 93.....Beethoven
Symphony, C Major.....Schubert
Symphony No. 1, C Minor, op. 68.....Brahms
Symphony, C Major (Koechel 551).....Mozart

The complete programs of the first two concerts are:

FIRST CONCERT, OCTOBER 14 AND 15.

Overture, Don Juan.....Mozart
With a concert ending by Theodore Thomas.
Symphony No. 8, F Major, op. 93.....Beethoven
Eine Faust-Ouverture.....Wagner
Intermission.
Symphonic Variations.....Parry
Suite from Ballet, Casse Naisette.....Tchaikowsky
Overture Miniature.
Dances Caracteristiques—
Marche, Danse Arabe.
Danse de la Fee Dragee, Danse Chinoise.
Trepac, Danse Russe, Danse des Mirlitons.
Valse des Fleurs.

SECOND CONCERT, OCTOBER 21 AND 22.

Pastoral from Christmas Oratorio.....Bach
Symphony, C Major.....Schubert
Intermission.

Legende, Saugfleurie.....D'Indy
Three Dances, from The Little Minister.....Mackenzie
Lilt, Allegretto Moderato.
Pastoral Dance, Allegretto Grazioso.
Eccossaise, Allegro Vivo.

Overture, Tannhäuser.....Wagner

THIRD CONCERT, OCTOBER 28 AND 29.

Soloist, Rosenthal.

FOURTH CONCERT, NOVEMBER 4 AND 5.

Soloist, Sembrich.

Concert dates, October 14, 21, 28, 2:15 P. M., and 15, 22, 29, 8:15 P. M.; November 4, 2:15 P. M., and 5, 8:15 P. M.; December 9, 16, 23, 30, 2:15 P. M., and 10, 17, 24, 31, 8:15 P. M.; January 6, 13, 20, 27, 2:15 P. M., and 7, 14, 21, 28, 8:15 P. M.; February 3, 10, 17, 24, 2:15 P. M., and 4, 11, 18, 25, 8:15 P. M.; March 3, 10, 17, 24, 31, 2:15 P. M., and 4, 11, 18, 25 and April 1 at 8:15 P. M.; April 7, 2:15 P. M., and 8, 8:15 P. M.

It is fortunate for some of the artists that Rowland D. Williams, baritone, of Memphis (Tenn.), is not a resident of Chicago, as he would prove a formidable rival to the majority of artists. I heard him at a recent musicale in Chicago, where he has been spending his vacation, and he certainly delighted everyone present with his beautiful voice and artistic singing. Mr. Williams is an artist who should make a name and career farther north.

In announcing the list of soloists for the first Apollo Club concert the names of George Hamlin and Mrs. Cameron were given instead of Whitney Mockridge and Mrs. Katharine Fisk.

The Apollos will give four concerts the season of 1898-99, the first two being devoted to "The Messiah." At the third "St. Christopher," by Parker, will be given, the fourth being the "Damnation of Faust." It is possible the soloists for "St. Christopher" will include Max Heinrich and Chas. W. Clark and Corinne Moore Lawson, and it is probable that Hamlin will be engaged for the "Damnation of Faust."

The Mendelssohn Club, second only in importance to the Apollo Club, has concluded several important engagements with some of our noted American artists. At the second concert "Frithjof" will be produced.

Frank Hannah has arranged for the first production in Chicago of Lehmann's "Persian Garden," with a strong cast, including that delightful soprano Jenny Osborn and the tenor Frederick Carberry.

Chicago can show some of the most proficient teachers in America, and foremost among these is Mrs. Hess Burr, who as a vocal specialist is known the length and breadth of the continent. It is probable that her class this year will far exceed any previous, as pupils and even trained artists from all parts of the States are coming here to study and coach with her. She has been the recipient of numerous testimonials speaking as to her work, but one of the most direct comes from a young singer in Columbus, who writes, "If only I could have studied with you instead of spending all that money with — in London!" Naturally Mrs. Burr evinces considerable pride when she receives such evident appreciation, but it is no more than she deserves, and I know one great artist who was studying with her last season and who wrote and thanked her for the immense help she had been to him in his work in this country. As a type of successful women Mrs. Hess Burr stands almost unrivalled in her particular work.

SOME RECENT PRESS NOTICES OF FRANK KING CLARK'S WORK.

Following Mr. Tomlins on his tour of instruction, which begins on the Pacific Coast and comes overland to his native heath, will be another Chicago representative in the interesting person of Frank Clark. Mr. Clark has one of the most magnificent basso profundo voices ever developed in America, and his studies, handsome person and sincere ambition render him one of the attractive drawing stars in the firmament of harmony. With Tomlins Mr. Clark will illustrate some of the oratorio masters' lectures and leave a trace of decided reputation to the credit of his superb voice, which certainly must be remembered whenever it is sounded in its glorious wealth. It is a finer, deeper and more brilliant voice than Eugene Cowl's voice, and no voice has created the sensation of Cowles' since Harry Peakes used to sing.—Amy Leslie in Chicago Daily News, August 5, 1898.

The saving feature of the "Messiah" program was the rendition of the massive aria for bass, "Why Do the Nations," by Frank King Clark, of Chicago. It was given with splendid phrasing, and the baritone qualities of Mr. Clark's voice assisted in producing a most inspiring effect. So successful was it that the immense audience fairly cheered with enthusiasm, and though the next number of the program had already begun they were not satisfied until Mr. Clark finally gave the number in part again. In the intricate accompaniment to Mr. Clark's number the orchestra did splendid work—perhaps its best work of the evening.—In "The Messiah" at Midland Chataqua, Des Moines, Ia., July 14, 1898. Daily News Leader.

Frank King Clark, of Chicago, sang that splendid aria "Why Do the Nations," with a correctness and power that called forth a perfect ovation from the audience, which refused to be satisfied with anything but a partial repetition. Mr. Clark is a baritone of unusual gifts, and his phrasing was beyond criticism.—The Des Moines Daily News, July 15, 1898.

Miss Blanche E. Strong, of the Sherwood Piano School, returned this week from her vacation. During her absence she gave recitals at Sioux Falls, Minneapolis and other prominent cities of the Northwest, and has brought home with her many flattering testimonials from leading papers.

The fall term of the Sherwood Piano School will open Monday, the 19th inst. There has been a gratifying increase in the membership since last season.

CONVENTION OF POLISH SINGERS.

When the ninth annual convention of the Polish Singers of America was called to order yesterday morning in Polish Alliance Hall, 102 West Division street, fifty delegates were present, besides many others interested in the work of the convention. The hall was decorated with flowers and American and Polish flags. Routine business was transacted in the morning. In the afternoon the elec-



ISIDORE LUCKSTONE,
The Accompanist and Musical Director.

Style Repertoire, Finish. VOCAL CULTURE.
PERMANENTLY IN NEW YORK.

Studio: 536 Lexington Ave., or address
Musical Courier.



BREITKOPF & HARTEL,
Music Dealers and Importers.

Oldest Established Music Publishing House.
Founded 1719 in Leipzig.

NEW YORK BRANCH: 11 East 16th St.,
Between Union Square and Fifth Avenue.



MME. FLORENZA

d'Arona
PRIMA DONNA.

The vocal instrument perfected tone by tone. Traditional Grand Opera and Oratorio analytically interpreted and adapted Famous Cadenzas.

ORATORIO, CONCERT, ETC.
Only serious pupils accepted
124 East 44th Street,
NEW YORK.
Paris Studio until October.



EDITH J.

MILLER,
CONTRALTO.

Oratorio. Concerts.

RESIDENCE:

125 East 34th Street,

New York.

Townsend H. Fellows **CHOIR AGENCY** 501-502 CARNegie HALL

tion of officers was followed by a dinner, at which visiting delegates were guests of the local contingent.

The old controversy between the Chicago and Milwaukee factions, which led to dissension in last year's convention, held at Grand Rapids, had been settled during the year, and the Milwaukee delegates were seated in their accustomed places. The controversy was due to the fact that the society was registered at one time under its English name, and later under its Polish name, at the office of the Secretary of State. The Milwaukee members hold the Polish charter and the Chicago members the English charter. The Milwaukee officers finally yielded the point in dispute.

The organization has members in many States. Its object is to promote interest in Polish and American national songs and to organize choruses and choirs. At its remaining sessions concerts illustrating the work of the organization will be given by members.

Officers were elected as follows: President, Cezary Duzewski; vice-presidents, Miss Julia Kokotkiewicz and Casimir Sikorski; director general, Jan Nep Nowicki; general secretary, Albin Rosinski; financial secretary, Michael Nowaskowski.

It was decided to dispense with the office of librarian. All the officers were re-elected except the vice-presidents.

At the close of the election Mr. Sikorski gave a short address on the athletics of the organization and the prospect for its future growth.

At the banquet speeches were made by K. Zychlinski, president of the Polish Athletic Society; S. Barszczewski, editor of *Harmonia*, and M. J. Sadowski, business manager of the Polish Alliance. Later, at a reception in Popek's Hall, the re-elected officers made speeches.

The present membership of the organization numbers 600. It is expected this will be swelled to over 1,000 before the next convention, which will be held at Bay City, Mich.—Chicago Tribune.

The newest contribution to current literature is from the pen of a well-known Chicago amateur singer, Miss S. Ella Wood. I understand that her book, "Shibboleth," is of somewhat sultry character, in fact, that it is ultra up to date; in short, a concentration of Zola, George Moore and Thomas Hardy for realism; the order of book which maketh moralists moody. I suppose it will sell well.

George Benedict Carpenter, who has exclusive management for Mrs. Genevieve Clark Wilson, announces, in addition to the Apollo Club engagement, one at the Pittsburgh Mozart Society, also for the "Messiah." Several very important dates are now in the course of negotiation for Mrs. Wilson.

An important musical event will be the Richard Strauss program, in the form of a song recital by George Hamlin. It will occur at the Grand Opera House, when the distinguished Western tenor will present several of the comparatively little known works of Strauss. Mr. Hamlin will be assisted by the cellist, Bruno Steindel, who will play the Strauss sonata, op. 6. October 16 is the date arranged for the event, which will be one of exceeding interest to musicians in Chicago.

Cards are out announcing the marriage of Miss Regina Zeisler to Justus W. Eberling, Tuesday, September 6.

Congratulations to the charming pianist. Mrs. Eberling has been a successful member of the musical profession and is decidedly one of the most favored of the younger artists.

Miss Edith V. Rann, formerly of Steinway Hall, has removed her studio to 620 Fine Arts Building.

Under the auspices of Mr. and Mrs. T. S. Bergey, a song recital was given by Miss Genevieve Jones, assisted by Mr. T. Winter, this afternoon. The program was chiefly of modern songs.

Church Music.

"Church Music," by James Taft Hatfield, of Evanston, Ill., has been received. It is a plea for American music for the American Methodist Episcopal Church, and is reprinted from the *Methodist Review* of May-June, 1898. Eaton & Mains, New York, publishers.

Madeline Schiller.

This pianist, who won a succession of triumphs in the United States a few years ago, and who introduced a number of notable works hitherto unknown here, will be heard in public again this season. During her former tours she played in conjunction with such orchestras as the New York Philharmonic, the Boston Symphony and Theodore Thomas'. Within the past few years she has played in Australia and England with great success.

Charles Abercrombie.

After a long vacation Charles Abercrombie has returned to New York, and will resume his singing lessons September 24, at his studio, No. 138 Fifth avenue. Last season Mr. Abercrombie's success was great. He had in his classes some exceptionally promising pupils, who will continue their study with him this season. Among his professional pupils may be mentioned Dorothy Morton, Charlotte de Leyde, Marie Stori, Charlotte Evans, W. C. Weeden, tenor of Marble Collegiate Church, who has succeeded Evan Williams; Iver McKay, Daly's Company; Rosamund Linette, Marie Dreager, Lily Webster, Mesdames Steinert, Kahlen, Fleming, Dearborn, Misses McCalmont, Mercer, Browne, Rabb, Manning, Kibbie, McHugh, Henderson, Blanchard, Allen, and a large number of amateurs.

Pappenheim-Bertram News.

Mme. Eugenie Pappenheim, who has spent a two months' vacation in the Catskills and at Sharon Springs, returned to the city this week. During her stay in the Catskills she was visited by several of her professional pupils. Among these was Miss Helen Bertram, who studied repertory with her teacher. Since then Miss Bertram appeared with the Bostonians at Manhattan Beach and scored a decided hit as Yvonne in "The Serenade" and Maid Marian in "Robin Hood." The new prima donna of the Bostonians has made great progress since we heard her last, she sings with more ease and style, and, combining with this her old-time beautiful voice, fine personal appearance and good acting, it is no wonder that Miss Bertram is captivating the audiences.

Madame Pappenheim is now forming her classes for this season's work, and applications for vocal instruction are received daily at her beautiful studio, The Strathmore, Broadway, corner Fifty-second street.

Richard Burmeister's Return.

RICHARD BURMEISTER, the pianist and composer, has returned to New York from an extended trip to the West, where he made a study of original Indian music. Though he found it unsuitable for artistic musical treatment, he brought home several compositions of his own, suggesting the loneliness and grandeur of the prairies. Among them are a fantasy for piano, a concert romance for violin with piano or orchestral accompaniment, and songs, all of which will be brought before the New York public during the coming season.

On his homeward trip Mr. Burmeister made short visits to St. Paul, Milwaukee, Chicago, Detroit and Buffalo. In Milwaukee he was the guest of Mr. and Mrs. Charles Romatka at their beautiful cottage on the lake shore. He gave a private recital at Miss Alice Chapman's palatial mansion. In Detroit a reception was tendered him at Miss Smart's studio, and the genial Mr. Hahn entertained him at the Detroit Club, where he was made acquainted with Governor Pingree.

Mr. Burmeister looks brown and healthy, having enjoyed much outdoor life among the Indians and the cowboys, who taught him to ride any wild prairie horse. He will reopen his studio of last season, 604 Park avenue, by September 15.

His secretary and manager, Ernest Dietrich, will continue to take care of his business affairs. He has already booked many engagements for him in New York and other cities of this country.

Xaver Scharwenka.

Xaver Scharwenka, who is spending a few weeks in Germany, will return to New York October 1 and immediately resume his lessons in his conservatory.

Emma Heckle.

This esteemed teacher and singer passed a quiet vacation at Far Rockaway, Tarrytown and Asbury Park. She has returned to New York prepared for a busy season.

Von Klenner.

Mme. Katharine Evans von Klenner has returned from her summer vacation and has reopened her studio at 40 Stuyvesant street. Applications for teaching have already been received and the classes will be larger than ever.

Shannah Cummings.

Shannah Cummings, the oratorio soprano, who has been spending the summer on the Pacific Coast, has written Manager Thrane that she will be in New York next week, ready to begin her season's work. Miss Cummings sang at Portland, Ore., on her way East, and met with a most flattering reception. Mr. Thrane has already booked several important engagements for her in oratorio and the young artist promises to be very busy this winter.

F. W. Wodell.

After making a successful concert tour of Nova Scotia, F. W. Wodell, the Boston baritone and vocal teacher, is rusticated among the New Hampshire hills. Mr. Wodell sang in Digby, St. John, Amherst, Halifax and other Nova Scotia towns, and was successful with both audiences and critics. The *Halifax Herald* says: "Mr. Wodell has a baritone voice of fine quality, range and power. He sings in a most finished manner." Mr. Wodell will do considerable concert work the coming season, in addition to his teaching, which he resumes at Pierce Building, Copley square, September 12.

The W. W. THOMAS MUSICAL AGENCY and CHOIR EXCHANGE.

—Leading Artists for Concert, Oratorio, Opera.—

Rooms 303-304 Carnegie Hall.

Telephone: 959 38th Street.



BROOKE

And his famous CHICAGO MARINE BAND.
Unprecedented record in Philadelphia.
Sensational week August 1 to 6. Six days' business paid for the cost of the band for the entire season of eighteen weeks.

Attendance: August 1st, 20,000; 2d, 35,000; 3d, 37,000; 4th, 30,000; 5th, 48,000; 6th, 100,000.
FINEST BAND IN THE WORLD.
HOWARD PEW, Manager.
300 Wabash Ave., CHICAGO.



MASTER
HAROLD ELGAS,
Soprano Soloist.
Concerts and
Song Recitals.

For Terms, Dates, &c.,
address
FRANK G. DOSSERT, Carnegie Hall, New York.



ALMA
Powell,
Soprano.

Address VICTOR THRANE, Decker Building, New York.

NEW YORK COLLEGE OF MUSIC,

128 & 130 East 58th Street, New York.

ALEXANDER LAMBERT, - Director.

The College offers unequalled advantages in all branches of music. Special department for beginners. Students received daily. Terms, from \$15 upward per quarter. College open all Summer.



ARTHUR J. HUBBARD

The Eminent Authority
on all matters pertaining
to the Art of Singing.

Voice Production, Concert,
Church, Oratorio, Teaching
and Opera.
Opera class taught Dramatic
Action, Stage Practice,
Public Performance, &c.

149A Tremont St.,
BOSTON.

Music in Florence.

5 Via Rondinelli,
FLORENCE, August 30, 1905.

THE traditions of Italy as the fount of operatic production and the reputation of the "old Italian school" have been the means of luring many a vocal student to ruin. One would be apt to think that in a land where vocal music is so rife as in Italy the schools and systems of teaching the art would be in a state of comparative perfection. The mistake of this is evidenced in the very small percentage of the students of the Italian school in Italy (foreigners) who become known to the public.

Take for example the city of Florence, where the number of Americans studying singing annually is in the vicinity of 100. In the time of my residence here, more than three years, I cannot recall to mind more than four or five students who would appear to have the possibility of becoming artists of moderate or more than moderate capacity. And yet among the students there have been those possessed of more than ordinarily good voices, intelligence of a certain sort, and a moderate amount of artistic aptitude. Among these a few made progress, very little to be sure in most cases; others remained stationary, and a few went home with voices damaged and hopes blasted.

This is not the fault of the so-called "old Italian school," which estimable myth is nothing more nor less than principles applied with intelligence for the natural production and development of the voice and its subsequent exercise in artistic singing, which cannot be confined in this so-called method or in any other theoretical system, but which rather requires practical demonstration by one who is versed in the art, the greater and more artistically perfect the artist or material of illustration, granting a certain disposition for teaching and a like capacity for communicating his knowledge and art, the more complete and satisfactory will be the progress of the student. Thus, then, I claim that the title of "old Italian school" represents purely practical illustration for the development of the voice and that it originated with the many famous artists, who, after retiring from the operatic stage after prosperous and gratifying artistic careers, philanthropically, in many cases, gave the advantage of their varied experiences to worthy proselytes.

What pianist, not being able to execute on the violin, would dare to style himself teacher or master of the violin, even though his earnings in his legitimate teaching of the piano were not sufficient for his maintenance? Yet how many self-styled Maestri di Canto, not in Italy alone, but wherever singing is taught, have had no other qualification or recommendation for the adoption of this title but that above!

To my belief a teacher of singing must be able to illus-

trate the excellence of his principles of instruction with his own voice; in other words, to teach vocal development and singing one must needs be a singer, and that the excellence and value of the instruction must correspond in the greater degree with the perfection of voice production and the artistic development of the instructor.

Italy possesses some capable, conscientious vocal teachers, but I am fully convinced that the good ones are just as rare here as they are in other countries. One peculiar feature of instructors in Italy is that nine out of ten of those patronized by Americans, English and foreigners in general are not frequented by the Italians at all. The reason at times for this is that their prices are usually considered excessive by the Italians, but more often they believe as I do—that because a man plays a good accompaniment or has been orchestral director he is not by any means competent to teach voice culture.

For the study of the Italian school of music, and particularly opera, I must but concede that Italy is essentially the proper place, but I feel that I must also warn the prospective student that all of the teachers are not competent by any means, as some of them persist in believing until their first hearing after their return home with the fruit of several years' study and their consequent and generally cruel awakening proves to them. There are many capable ones, however, and the choice must rest with the student.

I do not feel inclined for the present to cite the large number of instances which have come under my observation during a comparatively short residence in Italy and which could be used as examples to prove irrefutably the justice of my conclusions. I may hope, however, that these few words will be of advantage to those serious students to whom the progress of their studies reflects upon their life work.

There is no branch of musical instruction more hampered by charlatanism than the study and development of the voice, and I believe THE MUSICAL COURIER could do much to better the conditions if it but chose to loose its bounds, at home and abroad!

"I Goti," opera in three acts, by Stefano Gobatti, was revived at the Politeama d'Azeglio, Bologna, on the evening of the 27th inst., with great success. The composer was called before the audience twenty-nine times!

The entire instrumental part has been retouched, resulting most favorably.

The first performance of "I Goti" was held at the Teatro Comunale, of Bologna. The predictions of critics were discouraging and the public ill disposed.

The opera had an overwhelming success; not enthusiastic, rather fanatical. It was given for four evenings; the

first resulted in fifty-two calls for the composer. It was also given a number of times in Parma, where its seventh representation resulted in fifty-four calls; Rome, Genoa, Turin, Florence, Brescia, &c.

Gobatti graduated from the Conservatory of Bologna at twenty years of age. He produced two other operas—"Luce," given at the Teatro Comunale, November 25, 1875, and "Cordelia," at the same theatre December 6, 1881.

Up to a month past Gobatti was constrained to earn subsistence as bandmaster at Cavarzere.

"La Traviata" and "Don Pasquale" are attracting large crowds at the Politeama, the summer theatre of Florence.

Sofia Aifos makes an interesting Violetta, but as a whole the performance is not above mediocrity. The theatre is too vast for all but the most grandiose operas, among which Verdi's opera is not to be classed, and it therefore loses the nuances, which constitute its greatest charm.

"Saffo," by Pacini, another revival, by the way, and "Manon," by Massenet, are reported to have been chosen for the coming season at the Pagliano.

At the Pergola, among the attractions for the coming season will be "La Traviata," with Angelica Pandolfini and a young tenor, debutante.

"Cavalleria Rusticana" and "I Pagliacci" have been announced for November at the Arena Nazionale.

Miss Whitelaw, a young American student of the Istituto Musicale of Florence, received first honors in the annual examination of her class, with 8½ out of 9 possible points. The result was most flattering and unprecedented, owing to the disadvantages under which a foreigner labors,—language, temperament, &c. In fact, the instances have been very rare when a foreigner has been able to secure admission to the Institute.

I had the opportunity of hearing Miss Whitelaw recently when she sang the Cavatina for contralto from "Il Profeta," Meyerbeer, and was most favorably impressed with her voice, which is warm and sympathetic in quality, robust and of dramatic intensity, and, in consideration of but one year's study in the Italian school, is used very creditably.

Massimo Ciapini, baritone, of whom I spoke in my last as having decided to retire from the operatic stage and devote himself to teaching, is already established in the studio building on the Via degli Oricellari.

The idea of Maestro Ciapini is to give his operatic students the benefit of his stage experience in connection with the singing, or, in other words, to combine vocal and dramatic instruction in the one lesson. The studio he has secured is excellently adapted and is by far the most commodious studio in Florence. Sunday mornings

MORIZ

Steinway
Piano
Used.

ROSENTHAL

The RENOWNED PIANIST

First Recitals: Carnegie Music Hall.

Wednesday Evening, Oct. 26th. Saturday Afternoon, Oct. 29th. Tuesday Afternoon, Nov. 1st.

UNDER THE MANAGEMENT OF HENRY WOLFSOHN, 131 East 17th St., New York

GEORGE **HAMLIN** TENOR
Address VICTOR THRANE, Decker Building, New York.

CHARLES W. CLARK,
243 WABASH AVE., CHICAGO.
WESTERN REPRESENTATIVE:
FRED. J. WESSELS,
Auditorium Tower, CHICAGO.

BENDIX The Great American
Violinist.

MISS MILDRED
WEBBER,
MANAGER,
Fine Arts Building,
MICHIGAN AVE., CHICAGO.

OVIDE MUSIN,

Professor-in-Chief of the Superior Class of Violin,
Liege, Belgium, Royal Musical Conservatory.

By contract with the Belgian Government Mr. Musin has, annually, six months' leave of absence, which he proposes to utilize by establishing in New York a

Virtuoso School of Violin,
based upon the Liège System.

Celebrated exponents of that system are:

WIENIAWSKI, VIEUXTEMPS, LEONARD, MAR-
SICK, CÉSAR THOMSON, YSAÏE, MUSIN.

The Ovide Musin Virtuoso School of Violin,
of New York, will be open throughout the year.

Mr. Musin will occupy his official position at Liège from February to August 1, and in New York from August 1 to February 1.

New York address: Steinway Hall.

are to be devoted to repetition and ensemble work, when the friends of the students will be at liberty to attend.

At a recent performance of "La Traviata" the baritone was singing "Di Provenza" when the repetition of the closing lines, "Dio mi guido, Dio mi guido," became so monotonous that an exasperated gallery god favored him with the admonition, "Accidente a te e il tuo cocchiere!"

In the same opera the baritone appeared so woe stricken when he despairingly cries "Dov'è mio figlio?" that another soft hearted god favored him with "Imbecille! non lo vedi davanti!"

César Thomson has been nominated Cavalier of the order of S. S. Maurizio and Lazzaro by personal favor of King Umberto of Italy.

In 1901 will occur the anniversary of the birth of Vincenzo Bellini, composer of "I Puritani," &c., and at Catania a committee has been formed to prepare a notable commemoration.

Don Lorenzo Perosi, whose oratorio, "La Risurrezione di Lazzaro," created such a sensation at its performance a few weeks since at Venice, has already made progress with another entitled "Il Santo Sepolero e il Risurrezione di Cristo."

For the carnival season of opera at the Teatro del Conservatorio at St. Petersburg the following artists are announced, among whom are some of the greatest Italian artists:

Sopranos—Sigrid Arnoldson, Luisa Tetrizzini and Ada Giacchetti; mezzo sopranos—Guerrina Fabbri and Tilde Carotini; tenors—Angelo Masini, Francesco Marconi and Enrico Caruso; baritones—Mattia Battistini and Vittorio Brombara; basses—Vittorio Arimondi and Alessandro Silvestri; director of orchestra, Vittorio Podesti.

The fourth centenary of the birth of the painter Alessandro Bonvicino, called "Moretto," at Brescia, which will be celebrated the first week in September, will include an exposition of musical instruments and rare manuscripts; gala representations of "The Huguenots," and the execution of the oratorio by Don Lorenzo Perosi; "La Risurrezione di Lazzaro."

"Lisette," opera in three acts by M. Nini-Bellucini, favorite pupil of Mascagni, was given with favorable result

at the Liceo Musicale of Pesaro. The book is by Vittorio Bianchi. It is described as being in abundantly melodious vein, rich and musical in its instrumentation and well balanced.

"Il Poeta" is the title of a new opera by Michele d'Alessandro. The book, by Gustavo Macchi, is inspired by the life of Robert Burns.

"Iris," the new opera of Mascagni, will have its initial performance at the Teatro Castanzi, Rome, October 14.

Jos. Smith.

Music in Oregon.

PORTLAND, Ore., September 7, 1898.

If the opening of the season is significant of what is to come Portland may look forward to interesting times this fall.

Mrs. Shannah Cummings has gained no end of friends by her charming, genial manner, and her art is fully appreciated in this northwestern corner of the country.

A large concert occurred September 2 at the Marquam Grand, of which Mrs. Cummings was the central figure, and indeed it was a treat to hear her pure, rich soprano, full of dramatic fire, and the great contrast shown by her delicate work proved the true artist that she is. Mrs. Cummings did not spare herself upon this occasion, but gave two enormous numbers besides the group of American songs, which was so welcome out here.

Mrs. Cummings had able assistance in the string quartet composed of Reginald Hidden, Anton Zilm, Edgar E. Coursen and Ferdinand Konrad, who made their first appearance. After the enjoyable presentation of the Beethoven quartet it will be a delight to look forward to further chamber music from this talented and artistic quartet, and it is to be hoped that our music lovers will give their heartiest support to the course to be presented by them this season.

Hidden and Konrad were also heard in solos, which were delightfully given. Hidden studied under Hans Sitt for three years and under Carl Halir for two years, so that he is always worth hearing if even for the pedagogical value of his interpretations. Ferdinand Konrad, who was already a great favorite when here a few years ago, has greatly broadened, and his return is appreciated. Konrad was a pupil of the celebrated artist Bruno Steindel, of

Chicago, and has played with the Thomas Orchestra, of which great organization Steindel is now solo cellist. Konrad also played with the Rosenbecker orchestra, of Chicago; the Toledo Symphony Orchestra, and frequently played in quartet with E. S. Jacobsohn, of Chicago.

Miss Helen Gruenberg, a recent arrival from California, was the pianist; Miss Gruenberg was the pupil of Bruno Gortatowski. The program given was:

String Quartet, Allegro con brio (op. 18, No. 1). Beethoven
Reginald L. Hidden, Edgar E. Coursen, Anton Zilm, Ferdinand Konrad.
Soprano solo, Aria from Faust.....Spohr
Shannah Cummings.
Violin solo, Mazurka.....Zarzycki
Reginald L. Hidden.
Piano solo, Tarantelle.....Rubinstein
Miss Helen Gruenberg.
Adagietto.....Bizet
Allegro moderato.....Haydn
String Quartet.
Andante Cantabile.....Tchaikowsky
String Quartet.
Soprano solo, Aria from Partenope.....Händel
Shannah Cummings.
Violoncello solo, Oriental Dance.....Popper
Ferdinand Konrad.
Thy Beaming Eyes.....MacDowell
Twas April.....Nevin
Russian Song.....Klein
Shannah Cummings.
Scherzo in F major.....Wilson
String Quartet.

The following leaders of Portland society acted as patronesses and society was out in full force: Mrs. W. M. Ladd, Mrs. H. W. Corbett, Mrs. M. S. Burrell, Mrs. H. W. Scott, Mrs. F. Eggert, Mrs. George T. Myers, Mrs. C. B. Bellinger, Mrs. Dell Stuart, Mrs. A. H. Breyman, Mrs. S. V. Hill, Mrs. Sol Hirsch, Mrs. Frank Motter, Mrs. W. P. Lord, Salem; Mrs. George Flavel, Miss Nellie Flavel, Miss Kate Flavel, Mrs. S. Elmore, Astoria; Mrs. Smith French, Mrs. D. M. French, The Dalles.

Edgar Coursen, the crack accompanist on the coast, played the accompaniments, and much of the success of the evening may be attributed to his intelligent support.

Miss Mary Alverta Morse, who comes to us from much closer, will be the next to appear in concert. Miss Morse

The most pronounced success of last season:

ALEXANDER



SILOTI

Or the HENRY WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

The GREAT RUSSIAN
PIANIST.

DIRECTION

CHAS. F. TRETBAR,

Steinway Hall, New York City,

Mme. Katharine
Evans — **VON KLENNER,**

WILL RESUME SEPTEMBER 12.



Vocal Instruction. VIARDOT-GARCIA METHOD.
Sole Authorized Representative in America.
Private Studio: 40 Stuyvesant St., 10th St. and Second Ave.
NEW YORK

JUST PUBLISHED

G. SCHIRMER, NEW YORK.

.....

A New Edition of
**MUZIO CLEMENTI'S
GRADUS AD PARNASSUM.**

Arranged in progressive order, fingered,
revised and annotated by

— **MAX VOGRICH** —

Complete in Paper, \$3.00
" " Cloth, 4.00
In three volumes, each, 1.25

Send for catalogue of **SCHIRMER'S LIBRARY**
Edition of Musical Classics.



HANS KRONOLD,
VIOLONCELLIST.

Concerts, Musicales.

Address:

MUSICAL AGENTS, or
HANS KRONOLD'S STUDIO,
132 East 47th Street,
NEW YORK CITY

CLARENCE EDDY.

American Tour October to April.

Address until September 1, **PARIS, FRANCE,**
Care of Munroe & Co., 7 Rue Serbie.
Later—
No. 949 BROADWAY, New York, care LOWS EXCHANGE.



Chev. Dante del Papa,

Grand Opera Tenor from Milan, Paris,
Metropolitan Opera House and Dan-
maroch Opera Company. Vocal and Dram-
atic Teacher with the best Italian
Method.

References: Mme. Sophia Scalchi, Mlle.
Emma Calvé, Messrs. Jean
and Edouard de Reszke, Mel-
ba, Pionchi, Campanari and
Bocignani.

STUDIO: 114 West 14th St. (Rooms 41 and 42), NEW YORK.



**JOSEPH S.
Baernstein,**

BASSO.

Concert, Oratorio,
Opera.

For Terms and Dates
address

49 East 61st St.,

or

Henry Wolfsohn's
Musical Bureau,
NEW YORK.

has very many friends here, Portland having been her home before her sojourn in Boston and her subsequent removal to San Francisco, where during the past five years she has been studying with Willis Bacheiler and steadily forging to the front. After the song recital is over Miss Morse will return at once to resume her classes and to assume a magnificent position at the St. Paul Church, of Oakland.

Miss Morse will have the assistance of Lauren Pease, a tenor recently arrived from Minneapolis. Mr. Pease has won a considerable amount of distinction since his arrival in Portland.

Mrs. Ralph Wilbur, a prominent member of the Musical Club, has returned from Boston, where she has been visiting for the past six months.

The Congregational Choir resumed its work last Sunday with a personnel that would be hard to improve upon. Miss Frances Jones, the organist and choirmaster, is a musician of marked ability and an organist of great taste and musical skill. Having the singers that she has to work with it is not surprising that the selections which she presents are so dignified and so well fitted for the earnestness of church work.

The choir consists of Miss Rose Bloch, Miss Mabel Baker, Lauren Pease, Jr., and W. A. Montgomery.

The Quinnum Club—W. H. Boyer, Harry W. Hogue, Dom Zan, W. A. Montgomery and J. P. Carson spent the past week at Flavel Hotel, where they gave a number of enjoyable concerts. They were also entertained at Fort Stevens and enjoyed a delightful week by the sad sea waves, which are said to have been green with envy of the attention the Quinnums received.

Anton Schott, of San Francisco, who has spent several months in Portland, returned to California last week.

Madame Norelli is spending her vacation with friends at Nahcotta Beach. She will resume her classes early in September.

Charles Dierke is back at work after a trip to Mount Hood, and a short run to the beach. Dierke is one of the most successful teachers in the Northwest, and his pupils are working on the serious lines laid down by masters who intend to make artists out of their pupils instead of players.

For the short time he has been here his influence has been decidedly felt. Dierke recommends and uses the Mansfeldt Technic, as the most rapid and effective developer of facility and surety, and this from a pupil of Hans von Bülow and a man of the wide European experience of Dierke, is not insignificant.

Miss Rose Bloch is back from Gearhart Park, where she has been spending her vacation. Dr. Jacob Bloch, the illustrious father of a noted daughter, has just returned from Chicago and New York, where he went to present for publication a synchronistic map of which he is the inventor. Dr. Bloch is a man of a deep classical education, and the map is a grand culmination of a student's life and ambitions.

While in the East Dr. Bloch had many offers, and up to the present time has accepted none of them. Among those deeply interested were the Rand & McNally Company, who proclaimed it the work of a great scholar.

Edgar E. Coursen and family have returned from the coast, where they have been spending a few weeks.

Eva Trew, formerly teacher of music at the St. Helen's Hall left last week for Berlin, where she intends studying for a few months. Miss Trew has made no definite plans as to her work, and may yet decide to go to Vienna.

In a letter to the *Oregonian* from Miss Lilian Myers, who left a few months ago to study violin in Berlin, she states that she is very soon to be examined by Joachim, and though she feels very nervous she hopes to do well, that some day she may make a record for Oregon.

F. BAUER.

Louis V. Saar.

This much respected musician has been engaged as an instructor in the New York College of Music, in the theory and harmony class.



Sauer.

THE appearance of Sauer, the piano virtuoso, at the Metropolitan Opera House in January has already been announced. Additional important critical reviews of his playing are herewith appended for close study.

Sauer will appear at the Progress Club in this city on January 14, 1899.

No word of commendation seems too high for the heroic deeds of pianism performed by Sauer.—E. E. Taubert, Berlin Post.

Sauer belongs to the few pianists who have risen from the "called" to the "chosen."—H. Ehrlich, Berliner Tageblatt.

Sauer understands his Beethoven if anyone does.—Dr. Otto Neitzel, Cologne Kolnische Zeitung.

It was more than piano—it was music, was poetry, dramatic instinct.—Ludwig Hartmann, Dresdener Tageblatt.

The Scherzo, the most effective part of the composition, gained under Sauer's hand such a ravishing rhythmic life that the public could not cease applauding, and compelled a formal da capo.—Dr. Ed. Hanslick, Vienna Freie Presse.

Sauer is—we stated this a year ago without reserve—the best piano player of all artists now alive.—Wilhelm Tappert, the eminent Berlin critic.

In Tschaiowsky's Fantaisie, with orchestral accompaniment, the power of his touch and boldness in bringing out strong dynamic contrasts is indescribable.—D. G. Engel, Berlin Vossische Zeitung.

His wonderfully graduated touch and his musical delicacy of feeling lent to the andante of the Rubinstein trio something like a soul.—Dr. Ed. Hanslick, Vienna Freie Presse.

He reminds one at the same time of Rubinstein, Bülow and Paderewski when he lets his fingers loose.—London Telegraph.

A never ending storm of applause arose with such force that a whole series of encores was demanded.—London Daily News.

He played Rubinstein's "Rêve Angelique," with its colossal technical demands, charmingly and apparently without any consciousness of its enormous difficulties.—St. James' Gazette, London.

The wonderful tone which Sauer brings out seizes and inspires his listeners. It is so full of music, so warm in feeling, yet so magically beautiful.—London Musical Standard.

The artist carries the public with him with a force that

gives one no time to calmly examine in cold blood the elements of his ability.—London Telegraph.

A sovereign master of the keys, he knows no difficulties he plays with them, and we know not what more to admire—the aesthetic delicacy of his touch, his spiritual delivery or the depth of feeling which he lends to all the plays.—Morning Post, London.]

The passion of the London public for instrumental music is not limited to the orchestra; in some rare cases a single pianist can draw full houses. So yesterday the St. James' Hall was filled with the admirers of Sauer.—St. James' Gazette, London.

Engaged by the Albright College.

Miss Phoebe Lindsley Thatcher, an able exponent of the Virgil piano method, has been engaged to take charge of the musical department of Albright College, Myerstown, Pa., and entered on her engagement September 6.

Madame Wienzkowska.

That excellent pianist and teacher Madame Wienzkowska will resume her instruction in the beginning of October at her studio in this city. Madame Wienzkowska has a very extensive clientele, and a great portion of her time has already been engaged.

Mr. and Mrs. Adolf Hahn.

These genial artists, both violinists, will appear on the concert stage together this season. Adolf Hahn was significantly honored last season, being the only other violinist, excepting the great Ysaye, to be engaged as soloist for the Cincinnati symphony concerts under the direction of Frank Van der Stucken. He is a performer of marked individuality, commands a broad, full tone, a magnificent technic and combines those requisites which go toward making up the genuine artist.

Mrs. Hahn, who before her marriage was Miss Mary Davis, has had uniform success as soloist with the Sherwood Concert Company and the Welsh Prize Singers American concert tour. The combination of their talent on one and the same concert stage will be of a most unique and interesting character. A feature of their concert tour will be the playing of violin duets. Their repertory includes the great Bach Concerto for two violins, ensemble works for violin by Handel, Spohr, Corelli, Leonard, Wieniawski, Vieuxtemps, Alard, Sarasate, &c. The following speaks for itself:

Adolf Hahn played the concerto for violin and orchestra (A minor of Spohr). Technically speaking, his playing was accurate and clean. In the most difficult passages—double stops and runs and arpeggios—his repose and dignity were assuring. His tone is always musical and refined. His temperament is unquestionable and speaks uniformly. He was received with tremendous applause.—Cincinnati Enquirer.

Miss Mary Davis, violinist, is an artist of great ability and impressed her hearers as being a player for whom no insurmountable difficulties exist, each of her selections being given with wonderful ease and repose of manner. In the "Kreutzer Sonata" Miss Davis and Mr. Sherwood played with that broad artistic and captivating manner which only comes from years of patient study and remarkable success.—Evening Star, Memphis.

SOLE DIRECTION OF VICTOR THRANE.



Miss LILLIAN APEL,
Pianiste.



GEROME HELMONT,
The Boy Violinist Virtuoso.



Miss GRACE PRESTON,
Contralto.

Address all communications regarding dates to
CHAS. L. YOUNG, Room 88 Decker Building, New York.

A GREAT TRIO

AMERICAN TOUR BEGINS
NOVEMBER 1, 1898.



Copyright, Nonfort, Chicago.
JENNY OSBORN,
Soprano.



Mary Wood Chase,
Concert Pianiste.

"The Persian Garden."

Artists: Miss Jenny Osborn, Soprano.
Miss Edith Evelyn Evans, Contralto.
Mr. Frederick W. Carberry, Tenor.
Mr. Charles W. Clark, Baritone.
and Mme. Johanna Hess Burr at the Piano.

TOUR PERSONALLY DIRECTED BY FRANK S. HANNAH.

Frank S. Hannah

Begs to announce the exclusive management
of the following artists:

Herman Kurtzstich,

Baritone, Concert, Oratorio and German Lieder.



Mabelle Crawford,
Contralto.

Earl R. Drake, Violin Virtuoso.

EDITH EVELYN EVANS, Contralto.

Mme. JOHANNA HESS BURR, Accompanist.

Steinway Hall, Chicago.



WILLIAM OSBORN
GOODRICH,
Bass.



17 RUE DE LONDRES,
BRUSSELS, August 30, 1898.

I HAVE just read Mr. Abell's letter from Berlin, dated June 19, which strikes me as being rather inaccurate. He says he has not his first letter by him, but quotes from memory, which may account somewhat for this inaccuracy. Mr. Abell said in his first letter from Brussels, which appeared in the Christmas number of THE MUSICAL COURIER: "Brussels is not so important a music centre as I thought; it cannot compare for a moment with the cities of its size in Germany," whereas in this last letter he says, "I am disappointed in Brussels as a music centre. It cannot for a moment be compared with the leading German cities."

This last statement I should not have contradicted, "cela va sans dire." It does not require two columns and a half of argument to prove that Berlin is in advance of Brussels, in its concerts and opportunities of hearing good music. This I did not deny; but to Mr. Abell's original statement I took exception. It seemed to me two sweeping a condemnation, and I replied to it somewhat warmly.

I am, however, quite ready to support those statements which I did not make without due reflection, and after talking with artists who have lived and studied in Berlin, Vienna, Leipsic, Dusseldorf, &c. I quote the opinion of a composer, a German, who has studied in many different cities and knows all the artists of the day, who lived in Dusseldorf, especially to learn from Mme. Clara Schumann all the traditions and indications necessary for thoroughly understanding and interpreting Schumann; who also spent nearly two years in a certain Benedictine monastery in Belgium noted for its musical lore, that he might search from the beginnings of music and among the manuscripts themselves in order to be thoroughly imbued with the best and purest traditions of music. The opinion of such a student, thinker and artist must count for something, and although, as Mr. Abell truly says, I have never lived in Germany, I took the opinions expressed in his letter to those who not only have lived in every great musical centre in Europe, but are Germans themselves.

This special composer of whom I speak told me that Berlin and Leipsic were better and offered more advantages than Brussels, but he thought Brussels far ahead of

"towns of the same size in Germany;" as I have said before, on account of being able to keep in touch with the French as well as the German schools. Thus there is less danger of becoming prejudiced. As the subject of Mr. Abell's last letter turns entirely on this point of comparison, it proves that he failed to catch the point of mine, which was simply to tell American students what could be found in Brussels, without thought of comparison with Berlin or any other place.

It is less widely known than other European cities and most assuredly deserves a place among the best musical centres. I believe the Brussels Conservatoire to be superior to that of Paris. The instruction is more thorough; the requirements at Brussels are higher, and more severe than those at the Paris Conservatoire, so that a pupil who has finished the regular course at the Brussels Conservatoire is a better and more thorough musician.

This especially as regards the piano. In certain other branches the Paris Conservatoire is superior.

There is a very interesting musical movement going on in Belgium at present, of which I gave a slight account in a letter that appeared in the Christmas number of THE MUSICAL COURIER. The Low Countries have for centuries been famous for their musicians, whose musical science and superior knowledge of counterpoint and harmony has been the admiration of Europe—a country which has produced such violinists as Thomson and Ysaye, not to mention a score of other brilliant names, needs no champion.

To students coming abroad, it is a question of vital importance to select a good musical centre, where can be found the greatest number of advantages, and there is no lack of choice. Those who read this letter may be assured that most excellent opportunities are offered in Brussels. I speak from many years' experience, and a thorough knowledge, acquired from long acquaintance with the best artists and professors.

As there are not so many students in Brussels, they have more attention from the professor, and the instruction is therefore more thorough and careful. A German lady now living in Brussels told me not long ago that the instruction for amateurs, especially, did not begin to be as thorough in Germany as in Belgium. Her daughter, who has been at a school in Germany, has come to Brussels for her piano lessons. This surprised me exceedingly, in view of Mr. Abell's statements, but she assured me this was a fact, and I have heard the same thing from others.

Mr. Abell was in Brussels so short a time that he could have had only a slight experience of the real musical life, apart from the concerts, of which he speaks so disparagingly, and he cannot fairly judge of the methods of the various professors, many of whom are remarkably fine. It is a great error to say "there is no good pianist in Brussels." Mr. De Greef is a very fine pianist and a true artist, and there are others who are wonderful teachers, if not performers.

Madame Moriani as professor of singing is equal, at least, and in my opinion is superior to most professors in Europe. I have already written a letter on her method which has just been published in THE MUSICAL COURIER. For the violin, Mr. Abell acknowledges the superiority of the Brussels school. For organ, 'cello, as well as for other

instruments, the best possible professors are to be found. I should, however, advise a student to visit Germany before finishing his studies.

By studying in different places and with different professors, the judgment is developed and experience acquired which is necessary, especially for those wishing to teach.

In leaders of orchestra Belgium is lacking. Mr. Abell truly says that Weingartner was a revelation.

The concerts are no doubt inferior in quantity if not in quality to certain other musical centres, still there are very good ones. I have heard Richter, Mottl, Strauss, Weingartner and Levy, all in Brussels, and I have no hesitation in saying that they are infinitely superior to any Belgian leader.

I should be very sorry to say that Mr. Abell does not "know a fiddle from a contra-bass," but whatever the conclusion, I still feel that my criticism of Emil Sauer was a fair and just one, and expresses the opinion of the best artists and critics in Brussels. The musical world of Brussels is extremely cultivated and critical, and having comparatively few concerts they are only satisfied with the best artists.

To conclude I will say sincerely and conscientiously that I can recommend Brussels as a place for honest, careful study, with professors who not only teach the use of the instruments chosen, but develop an artistic understanding and appreciation, together with a love and veneration of the great masters and their immortal works.

HELEN S. NORTH.

Clementino de Macchi.

Clementino de Macchi, the popular concert pianist, has been spending the past three months abroad. He returned last week, and is now making engagements for the coming season. M. de Macchi will continue to be the representative in this country of the great publishing house of Sonzogno.

Katharine Fisk.

Miss Katharine Fisk has had many calls for her paper, "The Voice a Painter of Emotion," which aroused so much enthusiasm at the National Musical Congress at Omaha in July last. The paper is interesting and entertaining, and, as she is able to illustrate it herself, it is doubly so.



EVAN
WILLIAMS,
TENOR.

Oratorio and Concert.

For Terms, Dates, &c.,
address

Wolf-ohn's
Musical Bureau,
131 East 17th Street,
NEW YORK.

Proprietor of the PERMANENT ORCHESTRA, and
The WALDORF-ASTORIA SUBSCRIPTION CONCERTS.

Mr. Emil Paur, Conductor.

CARL LOEWENSTEIN CONCERT DIRECTION.

..... 2 and 4 West 33d Street, New York.

Engagements Negotiated for the MOST PROMINENT VOCAL and INSTRUMENTAL
ARTISTS in AMERICA and EUROPE.

TELEPHONE: 2516 38th.

CABLE ADDRESS: STEINLOEW, NEW YORK.

INTERNATIONAL GRAND OPERA COMPANY.

SIGNOR R. SAPIO, MUSICAL DIRECTOR.

Repertoire in English and Italian.

CARMEN.
ROMEO AND JULIET.
CAVALLERIA RUSTICANA.
FAUST.
LUCIA DI LAMMERMOOR.
PAGLIACCI.
IL TROVATORE.
LA BOHEME.

Soprani, CLEMENTINE DE VERE.

KRONOLD-KOERT.
NEDDA MORRISON.
MARY H. HOWE.
MARY ROEBUCK.

Contralti and Mezzi.

ELEANORE BROADFOOT.
AMELIA FIELDS.

Tenori, SALVO PANBIANCHI. GEORGE MITCHELL. ARISTIDE MANCINI. HENRY GUNSON.

Baritones, VIRGILIO BELLATI. WINFRED GOFF. QUINTO ZANI.

Bassi, AUGUSTO DADO. FORREST D. CARR. EARL P. PARKS.

Manager, J. S. LEERBURGER.

Address, 144 West 42d St., NEW YORK.



CINCINNATI, September 10, 1895.

THEODORE BOHLMANN, of the Conservatory of Music, has returned to his duties, fat, ruddy and well equipped, after a delightful vacation spent in Germany. He succeeded in making his stay exceedingly interesting.

In Berlin he saw a very sensational presentation of Sudermann's latest stage production, "Johannes," with Josef Kainz in the title role. Kainz was one of Mr. Bohlmann's chums in Berlin some thirteen years ago, and is considered one of the greatest actors of the present day. Mr. Bohlmann was very much impressed with the General Music Exposition in Berlin. The net receipts of this perfectly unique and artistic undertaking are to be used for erecting a monument to Richard Wagner in the German capital. It was Mr. Bohlmann's privilege to play upon the original pianos of Johann Sebastian Bach, Mozart, Mendelssohn, Meyerbeer and C. M. von Weber, at the exposition. Bach's piano has two manuals, several stops and combinations, resembling the organ more than any of the other piano-like instruments which have not these combinations, and may be considered as the ancestor of the modern concert grand.

It afforded Mr. Bohlmann considerable enjoyment to hear several wind instruments which are entirely out of use in modern orchestras; as, for instance, the trombone discanto—a little bit of a trombone with a tone that resembles the trumpet more than any other instrument, but, nevertheless, possesses an individuality which would justify its reintroduction into the modern orchestra. Among other obsolete instruments on exhibition were the serpent, some high bassoons, a whole family of bambardons and a double bass clarinet, which was but lately restored to the modern orchestra by the Berlin conductor and composer, Felix Weingartner. The rooms "Karl Klindworth" and "Hans von Bülow" showed marvelously interesting manuscripts. Karl Klindworth, Bohlmann's teacher, had composed an autograph of a mazurka by Chopin, given him by his teacher, Franz Liszt; the autograph of Liszt's Sec-

ond Ballad for piano, with dedication in Liszt's handwriting to Karl Klindworth; a piano score by Beethoven himself, and a dedication of the manuscript to Karl Klindworth by Richard Wagner. A very interesting picture of Klindworth, Tausig and Bülow, whom Liszt considered his three greatest pupils, was also found in this room.

In the Hans von Bülow room the death mask of Hans von Bülow, exposed there for the first time by the widow, Marie von Bülow, attracted general attention. Mr. Bohlmann thinks it the best likeness of Hans von Bülow in existence. Mr. Bohlmann spent glorious hours at the house of Mr. Klindworth, in Potsdam. Klindworth had just returned from London, England, where he conducted an orchestral concert with such success that the daily papers placed him above all living Wagner conductors. Mr. Klindworth is re-engaged for two more orchestral concerts in the fall in consequence. Mr. Klindworth performed works of Liszt, Wagner and Berlioz, for which he had suffered most criticisms in younger years in London, and which now, also in London (not to a small degree through his efforts), are recognized as the last three great masters of composition.

Mr. Klindworth has begun work upon a new edition of his Nibelungen piano scores, which is to be easier as to technical difficulty than his former famous Nibelungen edition, and at the same time more artistic than the amateurish Kleinmichel edition. Mr. Klindworth's health is greatly improved, and Cosima Wagner wishes him to rewrite Tausig's "Meistersinger" and Rubinstein's "Parsifal" arrangement. Tausig made his "Meistersinger" arrangement without any knowledge of Wagner's tempos, making it impossible. Prof. Klindworth also made Mr. Bohlmann acquainted with a revision of the first part of Bertini's famous "Piano School," which does justice in this improved form to modern requirements in an admirable degree. Mr. Bohlmann is full of enthusiasm for the new season's work, and will surprise Cincinnati with some novel programs this winter.

Mr. and Mrs. Adolf Hahn have returned from their bridal trip through the Northern lakes, and both look the picture of ruddy, robust health. Mrs. Adolf Hahn is one of the best violin soloists in the country. She is a pupil of Henry Schradieck, and previous to her marriage concertized with distinguished success in the principal cities of this country. It will be a matter of unique significance to note, and one in which the musical community will take considerable interest, that Mr. and Mrs. Adolf Hahn will concertize together during the coming season. It is of rare occurrence to find husband and wife on the concert stage together, both playing the same instrument and both playing it equally well. Franz Wilczek and wife are perhaps the only other instances in point, and their success has been of the most pronounced type. Mr. Hahn

will organize an orchestra of students that will meet for rehearsal once a week. In addition to these the ensemble classes will compel attention.

* * *

The Auditorium School of Music began its third academic year on Thursday, September 1, with a largely increased faculty and a considerably greater enrollment of pupils than that of last year. Among the new teachers the following talent is to be noted: Hans Seitz, formerly of the College of Music; Henry Froelich, violinist; Miss Helen Merci Schuster, in charge of *delsarte*; Miss Ida Goldsmith, in charge of physical culture, and Dr. S. E. Allen, who will deliver lectures on the vocal apparatus. The Auditorium School will have three branches—on Walnut Hills, in Avondale and in Covington, Ky., respectively. These branches will be opened October 1. The free and partial scholarships will be given only to students showing decided talent.

* * *

The Academy of Music began its new academic year on Thursday, September 1, with the most flattering prospects. There will be more students than last year, although last year showed up a total enrollment of nearly 1,000 students.

Pier A. Tirindelli, the new violin teacher, has taken hold of his department vigorously. He will organize an orchestra of students and conduct ensemble classes. He will also be the leading spirit of a series of chamber concerts during the season, to be given by the Conservatory. Miss Frances M. Shuford, a pupil of Theodor Bohlmann, and afterward of Karl Klindworth, is an addition of prominence and value to the piano department.

* * *

The Academy of Music, in the Pike Building, with Dr. N. J. Elsenheimer in charge, began a most auspicious academic year Thursday, September 1. Associated with Dr. Elsenheimer is Mrs. Jenny Busk-Dodge, who will have charge of the vocal department. Dr. Elsenheimer will have an ensemble and prima vista class, also classes in harmony and composition.

* * *

Cincinnati will be favored on Tuesday, September 13, with a visit from one of the greatest composers of England, the renowned Dr. Joseph Parry, of the University of South Wales. He will give a lecture at the Welsh C. M. Church, on Cottage street, and the Cambro-American Choral Society will give their countryman a cordial wel-

HENRY WOLFSOHN
No 131 East 17th St New York.
MUSICAL BUREAU

...MADELINE SCHILLER,
Concert Pianiste.

For terms, dates, etc.,

The Henry Wolfsohn Musical Bureau,

—131 East 17th Street, NEW YORK.

HUGO HEINZ, The... English Baritone.
Concerts and Song Recitals.

Address: The Henry Wolfsohn Musical Bureau, 131 East 17th Street, New York.

GWYLM MILES, Baritone.
Concerts, Oratorios, Musical Festivals.

For terms, dates, etc., address THE HENRY WOLFSOHN MUSICAL BUREAU, —131 East 17th Street, New York.

ADELE AUS DER OHE, CONCERT PIANISTE.
Worcester Festival and First New York Philharmonic Concert.

Address The Henry Wolfsohn Musical Bureau, 131 East 17th Street, New York.

CÉCILLE LORRAINE, PRIMA DONNA SOPRANO.
Concert, Oratorio, Opera.

For Terms, Dates, &c., address The Henry Wolfsohn Musical Bureau, 131 East 17th Street, New York.

BLANCHE MARCHESI, (Daughter of the renowned singing teacher Mathilde Marchesi).
Concerts and Song Recitals only.

Address The Henry Wolfsohn Musical Bureau, 131 East 17th Street, New York.

come in a program of songs, under the direction of David Davis. The program will be as follows:

Part song, Song of the Vikings.....Fanning
Songs, Original and Unpublished Compositions....Parry
Male chorus, The Spartan Heroes.....Protheroe
Song, Old Memories.....Parry
Miss Bessie Tudor.
Glee, The Voyage.....Gwent
Song, The Two Grenadiers.....Schumann
Harvey G. Edwards.
Trio, Angel's Night Song, Saul of Tarsus.....Parry
Miss Bessie Tudor, David Davis and Dr. Joseph Parry.
Recitative and air, Love Sounds the Alarm.....Händel
Maldwyn Evans.
Lecture, The Great Masters.....Parry
Mozart—His Remarkable Genius, Life Struggles,
Poverty and Works.
Schubert—The World's Greatest Song Writer; His
Genius, Style and Characteristics.
Beethoven—The Musical Shakespeare and the World's
Greatest Tone Poet.
Schumann (and the Modern Romantic School)—His
Career, Style and Sad Death.
Chopin (the Polish National Composer)—The World's
Greatest Pianoforte Writer, His Poetic Genius, &c.
Song, The Willow.....Goring-Thomas
Miss Annie E. Griffiths.
Chorus, March of the Men of Harlech.....Parry
America—Soloists, chorus and audience.

Among the young violinists of the city there are few who give better promise by the success they have already achieved than Emil Wiegand. He is an indefatigable student, and his efforts are ever upward in the direction of the highest art. He studied under Jacobsohn and Henry Schradieck. He was a member of the Symphony Orchestra under the latter's baton, and subsequently studied under Campanari. Under Campanari's training he graduated with honors at the college, receiving the Springer medal. He was subsequently awarded the Post-Graduate medal and diploma. He was a member of the College String Orchestra, which gave a series of twenty chamber concerts. As a composer Mr. Wiegand has done considerable work, among his compositions being numbers for the violin, piano, voice, a string quartet and a concert overture. He is one of the first violins of the Symphony Orchestra under Mr. Van der Stucken. He has resumed his classes in the Pike Building and will give several students' recitals during the coming year.

The din and bustle and confusion of the G. A. R. encampment did not prevent most of the music schools in Cincinnati from opening with an encouraging quota of pupils. Among those who will begin their academic year next week is the Walnut Hills Music School. Philip Werthner is at the head of the piano department, and Adolph Hahn of the violin classes. Mrs. Adolph Hahn will assist in the latter, and is to be considered an acquisition. She will make her first appearance at the faculty recital to be given at the close of the present month. There will be monthly faculty recitals and semi-monthly students' recitals. Mr. Hahn will organize a students' orchestra, and Philip Werthner will have charge of the prima vista classes.

Signorina Tecla Vigna has returned from her vacation, spent in Italy, and is the picture of robust health. She will

make her home at the Grand Hotel, and will not begin teaching until after September 15. She speaks in enthusiastic terms of the reception given to Miss Rose C. Shay, the talented daughter of Thomas Shay, at the Conservatory of Milan, Italy. Miss Shay left a noble impression of the beauties and possibilities of her voice. She is studying opera under the elder Leone, who was also Miss Vigna's teacher. It is Miss Shay's ambition to study the Italian language thoroughly and acquire a repertory of the great standard operas. She is accompanied by her mother, who will remain with her during her stay abroad.

Mrs. Zilpha Barnes Wood is one of the thorough musicians of this city. She is a pupil of the distinguished Ad. M. Foerster, of Pittsburg. There is a poetic vein in her which distinctly shows itself in everything that she has done by way of composition. Through the philanthropy of a friend two free scholarships, open to competition, have been established for her school.

José Marien, in charge of the violin department of the College of Music, has returned from his vacation, spent in Europe, principally at Antwerp, where he played at several concerts with emphatic success.

Prof. Virgil Alonzo Pinkley has returned to the College of Music, after a most pleasant vacation, spent at Clark's Lake, Mich.; at the Grand Point Club, near St. Clair Flats, Mich., and at Pointe aux Barques Club, Huron County, Mich. He had a good time, yachting, steaming, rowing, swimming, wheeling, golfing, croquetting, &c. He and his family were given the freedom of all the railways and waterways in that region. He fished in the Au Sable River for trout and grayling, had an Indian guide, and caught an abundance of trout. Mr. Pinkley is ready for a hard season's work.

Mrs. Jenny Busk-Dodge will this coming season be connected with the Academy of Music (Dr. N. J. Elsenheimer), in the Pike Building, and will be prepared to receive pupils on Tuesday, September 20. She will begin the academic year with a large class.

The enrollment of pupils at the College of Music since the beginning of the academic year, September 1, has been gratifying in no small measure to the college authorities, and work is now going on in earnest at that institution. The various teachers are all at their posts, Sig. Romeo Gorno having returned last Thursday from Italy after a delayed voyage. The elementary of sight-reading classes will be organized this week, beginning Monday morning at 9 o'clock. The orchestra and chorus classes will be organized immediately upon Mr. Van der Stucken's return in October.

J. A. HOMAN.

Lamperti.

Mme. Edviga Lamperti, who was on a visit to Milan and Berlin, returned to this city on Wednesday last. Madame Lamperti is the widow of the late maestro Lamperti, the great vocal master, and is to remain here as the head of the Lamperti School of Music.

INFORMATION BUREAU.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:
Florence Buckingham Joyce.
Evelyn Henry (3).
Willis E. Bacheller.
Mr. and Mrs. Klingensfeld.
Lillian Butz.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:
Miss Ada Merthum.

The S. Fischel Musical Agency.

This agency is now located at No. 19 East Fourteenth street, New York, and is full of business. We understand that it has the management of a number of prominent singers and instrumentalists. It expects a prosperous season, as a number of good bookings have already been made.

Divorce Proceedings.

Justice Bookstaver, in the Supreme Court, to-day appointed Theodore Hescall referee to take testimony and report his findings in a suit brought by William D. Bloodgood against Katherine S. Bloodgood.

The legal papers do not disclose the nature of the suit. S. M. Hitchcock, counsel for the plaintiff, declined to give any information about the suit except to admit that Mr. Bloodgood had sued his wife for a divorce.

A member of the firm of Noble & Villard, the attorneys for the defendant, admitted that the suit was one for divorce. He refused to discuss the case on the ground that the testimony had not all been gathered as yet. The attorneys said that the defense would be in the form of a general denial.—Evening Sun, September 12.

....Subscriptions....

Cut this out; fill up the blank spaces properly; inclose four dollars, or a check or money order for four dollars, and mail it to THE MUSICAL COURIER, 19 Union Square, New York, and you will receive the paper for one year.

Street and No.

City,

County,

State,

S. FISCHEL, MUSICAL AGENCY

19 East 14th Street, New York.

PROGRAMS AND ENTIRE MANAGEMENT, WITH BEST ARTISTS, FURNISHED FOR ORATORIO, CONCERTS AND MUSICALES FOR LESS MONEY THAN ANY OTHER AGENCY IN THIS COUNTRY. ARTISTS FURNISHED FOR GRAND OPERAS AND OPERATIC CONCERTS.

GEORG

LIEBLING

The Great Pianist.

In America Next Season.

Information regarding Engagements may be obtained by addressing MR. N. VERT, 6 Cork St., London, W.



Court Pianist to H. M. the Duke of Saxe-Coburg and Gotha.

Maine Music Festival.

THE Official Souvenir Program of the Second Annual Maine Festival is a handsome volume of 56 pages, printed on heavy paper and illustrated with portraits of the principal singers. The concerts take place in Bangor, October 6, 7 and 8, and in Portland October 10, 11, and 12. William R. Chapman is director in chief and Homer N. Chase business manager. There will be an orchestra of seventy musicians and a chorus of 1,000 voices in each city.

The board of patrons are Hon. John D. Long, Washington, D. C.; Hon. William P. Frye, Lewiston; Hon. Eugene Hale, Ellsworth; Hon. Nelson Dingley, Lewiston; Hon. Thomas B. Reed, Portland; Hon. Chas. A. Boutelle, Bangor; Hon. Edwin C. Burleigh, Augusta; Hon. J. M. Higgins, Ellsworth; Hon. Albert W. Butler, Rockland; Hon. C. W. Abbott, Waterville; Hon. John M. Fletcher, Belfast; Hon. James Walker, Gardiner; Hon. L. W. Stone, Biddeford; Gov. Llewellyn Powers, Houlton; Hon. F. O. Beal, Bangor; Hon. Chas. H. Randall, Portland; Hon. Joseph H. Manley, Augusta; Hon. William H. Newell, Lewiston; Hon. Nathan W. Harris, Auburn; Hon. Joseph Torrey, Bath; Hon. Samuel L. Lord, Saco; Hon. D. A. Sargent, Brewer; Hon. Geo. A. Safford, Hallowell; Prof. Henry L. Chapman, Brunswick; J. P. Bass, Bangor; E. A. Noyes, Portland.

FIRST CONCERT.

Bangor, October 6; Portland, October 10.

Address of welcome by Mayor Beal, in Bangor, and Mayor Randall, in Portland.

Vorspiel, Die Meistersinger.....Wagner
Hallelujah Chorus, Messiah.....Handel
O Star of Eve, Tannhäuser.....Wagner
Gwylym Miles.
Departure.....Mendelssohn
Grand Aria, Lohengrin.....Wagner
Evan Williams.
Pilgrims' Chorus, Tannhäuser.....Wagner
Male Voices.
Aria de Elizabeth, Tannhäuser.....Wagner
Madame Gadsdi.
Hail, Bright Abode, Tannhäuser.....Wagner
Introduction to Act III., Lohengrin.....Wagner
Grand Aria, Rienzi.....Wagner
Miss Rosa Green.
Grand Aria, Der Frieschütz.....Weber
Madame Gadsdi.
Excelsior (by request).....Balfe
Messrs. Williams and Miles.
Quintette, Die Meistersinger.....Wagner
Madame Gadsdi, Miss Green, Mr. Williams,
Mr. Waterhouse, Mr. Miles.
Patriotic Songs, with flags and national emblems.
Baritone solo by Mr. Miles.

SECOND CONCERT.

Bangor, October 7 (afternoon); Portland, October 11 (afternoon).

Overture, Massaniello.....Auber
And the Glory of the Lord, Messiah.....Händel
Grand Aria, Eri Tu.....Verdi
Gwylym Miles.
Sanctus.....Gounod
Mr. Waterhouse and Chorus.
Cavatina, Queen of Sheba.....Gounod
Mrs. Barney.
Maine Festival March.....Hall
(Dedicated to William R. Chapman.)
Danse des Fees.....Parish Alvars
Miss Shaw.
When Daylight's Going, Sonnambula.....Bellini
Danse Macabre.....Saint-Saëns
Romance, Euryanthe.....Weber
E. M. Waterhouse.
The Night Hath a Thousand Eyes.....Marston
Brier Rose.....Marston
Cecilian Ladies' Quartet.
Patriotic Songs, with flags and national emblems.
Baritone solo by Mr. Miles.

THIRD CONCERT.

Bangor, October 7 (evening); Portland, October 11 (evening).

Grand March, Queen of Sheba.....Goldmark

And the Glory of the Lord, Messiah.....Händel
Lorelei.....Liszt
Miss Rosa Green.
Three Pictures from The Tower of Babel...Rubinstein
First Picture—Chorus of the Sons of Shem.
Second Picture—Chorus of the Sons of Ham.
Third Picture—Chorus of the Sons of Japhet.
Mad Scene from Lucia.....Donizetti
Madame Maconda.
Dio Possente, Faust.....Gounod
Gwylym Miles.
The Lost Chord.....Sullivan
Ladies' Chorus.
Crowned with the Tempest, Ernani.....Verdi
Madame Maconda, Everett M. Waterhouse, Miss
Rosa Green, Gwylym Miles and Chorus.
Selections from Carmen.....Bizet
Finale Act II., Lucia di Lammermoor.....Donizetti
Mr. Waterhouse and Chorus.
Grand Aria, Herodiade.....Massenet
Madame Gadsdi.
Phantom Chorus, La Sonnambula.....Bellini
Rondo d'Amour.....Westerhout
Love's Dream After the Ball.....Czibulka
Finale Act III., Martha.....Flotow
Quintet and Chorus.
Madame Maconda, Miss Rosa Green, Mr. Waterhouse, Mr. Miles, Dr. T. E. Tibbetts.
Grand Galop Chromatique.....Liszt

FOURTH CONCERT.

Bangor, October 8 (afternoon); Portland, October 12 (afternoon).

Overture, Euryanthe.....Weber
Ah, fors e lui, La Traviata.....Verdi
Madame Maconda.
Fifth Symphony in C minor.....Beethoven
Hail to the Happy Bridal Day.....Donizetti
Mr. Waterhouse and Chorus.
L'ingrato ni abbandona, Le Prophete.....Meyerbeer
Miss Ricker.
Departure.....Mendelssohn
Flirtation Waltzes.....Steck
String Orchestra.
Per serbar me fedele, Le Prophete.....Meyerbeer
Mrs. Palmer and Miss Ricker.
Heaven May Forgive You Kindly.....Flotow
Quintet and Chorus.
Madame Maconda, Miss Ricker, Mr. Waterhouse,
Mr. Miles, Dr. T. E. Tibbetts.

FIFTH CONCERT.

Bangor, October 8 (evening); Portland, October 12 (evening).

Elijah.....Felix Mendelssohn-Bartholdy
The Widow.....Madame Gadsdi
The Angel.....Miss Katherine M. Ricker
The Youth.....Mrs. Lou Duncan Barney
Obadiah.....Evan Williams
Elijah.....Ffrangcon-Davies
The following soloists in the concerted numbers:
In Portland.—Mrs. Charles Baker, Miss Lizzie M. Brown, Mrs. Jennie King Morrison, Miss Julia E. Noyes, Mrs. Florence Knight Palmer, Miss Henrietta D. Rice, Miss Edwina M. Richardson, Miss Alice M. Sawyer, Miss Ida Tarbox, H. B. Barnard, Charles Baker, A. B. Hall, James F. Macy, Harry F. Merrill, Dr. H. M. Nickerson, Frank H. Pierce, W. H. Stockbridge.
In Bangor.—Miss Rosa Berry, Miss Flossie Curtis, Mrs. W. H. Gardner, Miss Emily Merrill, Miss Fannie Mason, Mrs. W. A. Nelson, Mrs. A. B. Taylor, Mrs. E. T. Wasgatt, Mrs. E. H. Whittredge, Harry Donnelly, Walter Gordon, H. A. King, M. D.; Harry W. Libbey, George T. Moody, A. C. Morton, Byron Roberts, George S. Silsby.

A Charity Concert.

On August 9 Mme. Florenza d'Arona and Prof. Carl Le Vinsen gave a highly successful charity concert at Rungsted, Denmark. The program was choice and varied, comprising besides arias from the grand operas, songs of the sixteenth century, Danish songs by Heise and Bechgaard, and arias by Gluck, Spohr, Beethoven and Händel. Madame d'Arona and Professor Le Vinsen are not to be allowed much seclusion in Denmark, however, for the thrifty manager, Herr Höirup has secured a contract with them for four more concerts, one to be given in the Royal Palace Hall in Copenhagen.

Season 1898=99.

Willy Burmester,

VIOLINIST,

Beginning December 10, 1898.

Teresa Carreño,

Beginning January 10, 1899.

Edward Zeldenrust,

PIANIST.

Beginning March 1, 1899.

(Greatest Living Bach Exponent.)

Under the Management

... of ...

Anna Millar,

Manager

Chicago Orchestra,

and ...

Harry E. Sanford,

Manager

of Madame Nordica,

Room 907 St. James Bldg.,

26th St. and Broadway,

NEW YORK.

Chickering Piano Used.

KATHERINE FISK.

Concerts, Musical Festivals,
Oratorio, Song Recitals,

FOR TERMS DATES, ETC.,

The Henry Wolfsohn Musical Bureau.

131 East 17th Street, New York.

CUMMINGS

SOPRANO.

VICTOR THRANE, MANAGER.

Or Personal Address:

138 West 96th Street, New York.

ZANGWILL'S

AMERICAN TOUR

Begins NEW YORK, October 10.

ADDRESS:

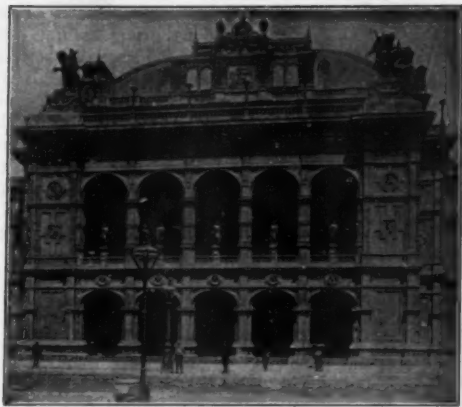
J. B. POND,

Everett House, 218 Fourth Ave., New York.

BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.



VIENNA OFFICE THE MUSICAL COURIER.
IV. PLOSSGASSE 8 Thür. 24, August 24, 1898.
THE AFFAIR SIEVEKING IN ISCHL.

FOR a long time nothing has excited such astonishment and sensation in musical circles, especially among the Americans, as the arrest of the pianist Sieveking, in Ischl, in an unpleasant altercation with a priest and sacristan, while carrying the eucharist to a dying person.

The story is that Sieveking was walking along whistling as the little priestly procession was moving onward toward a corner house on the Stiegengasse, in Ischl. The priest noticing him requested him to take off his hat; as the artist was unknown to the priest, and as he paid no attention to the request the priest asked him again to take off his hat, but as the stranger (to him) kept on his whistling, the priest added that to whatever confession of faith he belonged he was in duty bound to honor the request.

However, as this was ignored, the priest started again on his way, when the unknown man called out, "I have nothing to do with you, you c—!" Whereupon the priest turned and asked the stranger his name and address. As the latter gave him no answer the priest went on his way without troubling himself further.

Still those who were looking on became so indignant that they followed the stranger and demanded that he take off his hat. But he threatened them saying, "Don't you come too near to me or I will shoot you." The people by this time became so enraged that they called the police. The crowd became abusive, and Sieveking was in danger and he retired as soon as possible to his house, constantly obliged to threaten to shoot anyone molesting him.

It appears that that very evening a benefit concert had been arranged by Girardi for the poor of Ischl, in which Sieveking was to take part. It was whispered about that the artist Sieveking was under arrest in the dressing room. The news aroused the greatest sensation in the audience. True enough, Sieveking stood there with one of the gendarmes on either side and only by the intervention of the mayor was the arrest delayed until after the concert.

Sieveking was allowed to play, but Girardi, when he heard the news, cried out: "Play first for the poor and then be arrested! Impossible! Next thing you know, I shall be executed after singing a few couplets!"

Many present demanded that the mayor undertake the arrest and go bail for the artist. Sieveking called out:

"I am a good Christian (that is, not a Jew), a Protestant, and I did not insult the priest. I was nearly killed and yet I am under arrest!"

The concert was a brilliant success. Sieveking was greeted with the stormiest applause. Meanwhile the mayor had applied to the judges of the district, offered to go bail for the artist and take the arrest upon himself. But without success. It was explained that as Sieveking was armed with a weapon, he being a foreigner and under suspicion of being a fugitive, the case came under the

jurisdiction of a courtmartial in Wels, which alone could grant his release and fix the amount of bail. The judge assured the mayor that Sieveking should be given the politest and most considerate treatment, and Sieveking was permitted to go to the banquet after the concert before he was placed under arrest.

Two gendarmes were seated at a side table and waited until midnight before putting the order for arrest in execution, and then Sieveking was lodged in jail for the night. Five hundred florins were offered for bail, and it was believed that he would soon be released.

Girardi visited him in jail the next morning, and to-day comes the news that the bail was fixed at 1,000 florins. The city of Ischl, I presume through the mayor, gave 500 florins and Sieveking 500.

Of course when the excitement subsides everybody will have done his thinking for himself and it will be plain who was in the wrong. The morale of the whole tale shows what protection an artist and a genius receives in Austria. It would also serve to show in what great esteem Sieveking is held as an artist. His classmates in the fortnightly soirees will amuse themselves and regale one another with the tale and the picture of Sieveking playing at a concert and sitting at a banquet surrounded by the gen-



MARTINUS SIEVEKING.

darmerie. But the best joke of all is the taking of Sieveking for a suspicious character and a fugitive from justice.

To-day's mail brings Sieveking's version of the unpleasant altercation with the priest in Ischl.

He says: "On Sunday evening, about 9 o'clock, I was going home through the Salzburger strasse. I was thinking of nothing but my concert. Suddenly I heard a little bell ringing behind me, and a priest stood before me, and said in angry tones: 'Take off your hat.'"

"I was so astonished at being addressed in this manner that I did not answer at all. But he continued: 'Whether you are a Jew, atheist, unbeliever or nothing you are still obliged to take off your hat.' I did not reply, and he cried out again: 'You are an ill-mannered man.' Then I replied in French, 'Jene vous comprend pas.'"

"Whereupon he said out loudly: 'Yes, yes, I will have him locked up.'"

"Then I lost my patience. As a Protestant I had no idea why I should take off my hat. As yet I had not seen the ceremony, but betrayed into excitement I finally said: 'Are you a rascal or a priest?' Until now no one had heard our quarrel, but now the priest called out loudly, 'Here is a disturber of religion: he has called me a rascal ("Tumpen")!' On hearing that men and women and

children came from right and left to the scene, because the priest had called so loudly. Groups formed themselves around me and all at once I found myself surrounded by nearly 100 persons. I heard the cry, 'Shame upon you! He shall not go further! His name!' The priest withdrew and left me alone threatened by the crowd.

"However, I preserved a quiet behavior. Only for an instant did I fear I might become a victim of the fanaticism of an excited multitude. Although I am bodily very strong, still I had the presence of mind not to touch anyone. But suddenly a man seized me by the collar and demanded my name. He appeared drunk. I cried 'Stop; go no further! You may scold and affront, but do not touch me!' This had some effect and the people let me go. But about fifteen steps behind me they collected again, yet drew back whenever I turned around. I at last reached home, and at the door I turned once more and cried, 'I'll kill the first one who comes near me! Away! Off with you!' Within a second the place was cleared."

All I know of excitable Austrians would confirm the truth of the above statement, and Sieveking is exonerated. The best side of the whole affair is the amusing side and the fun which the artist and his colleagues will have from it. Certainly little harm will result. Sieveking has the sympathy of the whole city of Ischl. F.

Saenger Returns.

Mr. Oscar Saenger, who has been in Europe for a vacation, has returned and has already re-opened his studio with a large number of pupils. The applications for lessons are greater than at any previous time.

Charles W. Clark.

Below are some recent press notices of this popular singer:

THE MESSIAH.

The solo quartet was excellent. The baritone Clark made so much of his vocal and musical ability that he left no doubt in the audience as to his standing on the same artistic elevation as his partners.—New York Staats Zeitung, January 16, 1898.

Mr. Clark, an American who has been abroad for some years, proved to be a valuable acquisition. He has a big, manly voice of admirable quality, a fine command of phrasing, facility of delivery in florid passages and clear enunciation.—New York Times, January 16, 1898.

Charles W. Clark sang with intelligence. His voice is pure and of solid quality, is also flexible and yielded fluently to the agile Handelian demand. His diction is good.—New York Musical Courier, January 19.

Mr. Clark's singing was intelligent and his fine voice was received with enthusiasm.—Baltimore Herald, February 4, 1898.

C. W. Clark, a newcomer and the basso of the occasion, found many admirers. His delivery and pronunciation are excellent.—Baltimore Sun, February 4, 1898.

Mr. Clark gave pleasure by the frankness, tenderness and nobility of his style, as well as by his sympathetic, commanding voice.—Baltimore American, February 4.

Mr. Clark made very effective use of his fine voice in the difficult airs that fell to his share of the performance.—Baltimore News, February 4, 1898.

Mr. Clark's singing was artistic.—Times-Herald, April 16.

The solo was sung by Mr. Clark in a manner that showed he understood the demands of the score.—Tribune, April 16.

Charles W. Clark sang the pathetic strains yesterday with feeling and expression.—Chicago Inter-Ocean, April 16.

Mr. Clark sang with dramatic expression.—Chicago Post, April 16.

Mr. Clark infused a dramatic vigor into his solos.—News, Chicago, April 16.

REMINGTON SQUIRE,

Manager for Leading Artists,

125 EAST 24th STREET, NEW YORK.

A New Edition of Standard Musical Works.

A RAPID advance has been made in recent years by American music publishers in the field of "cheap editions" of the classical and standard works. The latest edition to enter the lists and bid for public favor is "Edition Church," comprising a series of volumes of permanent value, carefully chosen, thoroughly edited, clearly printed and durably bound; the least among its many attractive qualities being its remarkably low price. "Edition Church" is not intended to merely add to the number of existing editions, but rather to offer one that, by reason of its superiority in point of attractiveness and solid worth, shall seal its value with permanency. The critical revision and analysis is intrusted to eminent teachers of Europe and America, and is rich in thought and suggestion; helpful, practical and forcible, the editing and annotating bearing the stamp of deep experience.

Among its editors we notice such distinguished names as Karl Klindworth, Theodore Kullak, Louis Köhler, F. A. Roitzsch, Alberto Randegger, W. S. B. Mathews, Emil Liebling, Wilson G. Smith and others. In its engraving, printing and binding "Edition Church" stands so alone that we do not hesitate to characterize it as one of the best editions extant, and one has only to turn the handsome pages of the various volumes to prove the painstaking accuracy in the preparation of this new edition. The eye is first attracted by the beauty of design of the cover page, and, turning which, we find the music pages printed on highly finished paper, with liberal spacings and broad margins, all suggestive of the delightful character of the entire series.

The first volume to come to the writer's notice happened to be the latest volume of the series, No. 46, "Mendelssohn's Songs Without Words," edited by Kullak. We were quite surprised to note that the index for this edition called for fifty "songs," being always under the impression that Mendelssohn wrote but forty-eight, as all other editions contain but that number. Upon investigation it was found that fifty was the correct number, and, we believe that "Edition Church," No. 46, is the only complete edition of the "Songs Without Words."

After an examination of this volume we give a review of each volume. No. 1 is that famous collection of easy pieces by Gurlitt, "Album Leaves," op. 101, something for the beginner still busy at the first instruction book. No. 2, the "Kindersechen," and No. 4, "Clavierstücke für die Jugend," the two famous collections of Robert Schumann, are here edited by Klindworth, whose musical indications are of the greatest value. We think that this edition of these Schumann pieces is in every way the best edition; the price is 50 cents per volume.

In No. 3 we find fifty pages of studies selected by Wilson G. Smith from the works of Daniel Steibelt. These studies are calculated to fill the gap that exists between the studies of Bertini and Cramer, and they are, both by their style and technical requirements, eminently suited to the purpose. The next volume, 5, is the Bertini Etudes, op. 32, so well known as to need no comment here farther than to say that "Edition Church No. 5" is the edition to order.

DUDLEY BUCK, JR.,

Oratorio, Concert and Opera.

For Terms, Dates, &c., address

WOLFSOHN MUSICAL BUREAU, 131 East 17th Street.

As preparatory work to Cramer, we have seen nothing so good as the sixth volume of this edition, "Fifteen Selected Piano Studies" by Henri Herz.

Nos. 7A and B are two remarkable volumes, in that they offer the famous octave studies of Kullak, which in the old editions cost \$3 for the first volume and \$2.50 for the second, at just one-half those prices. The mechanical execution of these two volumes is above criticism and we advise all prospective purchasers of Kullak to examine "Edition Church" before buying any other. The next three volumes, Nos. 8, 9 and 10, are the Heller studies, op. 45, 46 and 47, each opus complete in one volume. No. 11—this is that noted set of children's studies and melodies, "Köhler, op. 218," that has been published by almost every house in America, but this new edition easily eclipses all others in point of print, paper and accuracy of editing. No. 12 is the "Fifty Lessons by Concone," here edited by Alberto Randegger, and of all editions, European or American, there is none to compare with "Edition Church, No. 12." Another remarkable volume is No. 13, "Seventy-six Songs by Mendelssohn; Transposed Edition."

This volume of 280 pages contains the songs of Mendelssohn with German and English text, the translation being one that, while adhering to the original text with much fidelity, is practical as well as highly poetical. We believe this to be the only American edition of these songs, and the general excellence of the edition, its convenient size and the character of its contents makes this volume a most desirable addition to the library of every vocalist and music lover.

Volume 14, "Scales and Exercises, by Henri Herz," has additions by Roitzsch as well as annotations in German and English. Volume 15 is one of universal interest, being the "English Suites" of Bach, edited by Karl Klindworth. This edition, besides the critical annotations, contains several numbers arranged for concert purposes. The analysis, which is an important feature of the present edition, is done with eminent skill and must prove an invaluable aid to all students of Bach. Both for its intrinsic worth and the prominence of the editor this edition cannot be too strongly recommended. The work is also published in two volumes and form Nos. 16A and B of the edition.

Volume 17, "Children's Piano Method," by E. D. Wagner, though primarily written for young people, is adapted to older beginners as well. We regard this edition as superseding all others hitherto published. Volume 18 is the well-known "Kuhlan Sonatas," in a beautiful edition. The next volume, 19, "Czerny's Velocity Studies," op. 299, is a welcome volume indeed, when one considers the vast number of inferior editions of these indispensable studies. These studies are also published in four volumes and comprise Nos. 20, A, B, C and D, of the series. Volume 21 is the beautiful musical etudes of "Burgmüller, op. 100." The next five volumes comprise studies by Köhler—Volume 22, op. 50; Volume 23, op. 157; Volume 24, op. 151; Volume 25, op. 190; Volume 26, op. 242—five volumes of piano studies that are models and marvels, when one considers the quality, quantity and price. Studies by Czerny make up the contents of the next three volumes, No. 27, Czerny, op. 139; No. 28, Czerny, op. 261; No. 29, Czerny, op. 636, followed by the "Preparatory Exercises" of Aloys Schmitt, Vol. 30. Volumes 31, 32, 33, 34 and 35 are studies by Loeschhorn, op. 65, 66, 67, 84 and 52, with three books to each opus and volume. Volumes 36 and 37 each contain twelve melodious etudes by Streabogg, op. 63 and 64. Volume 38, the "Juvenile

Studies," by Lemoine, op. 37. Volume 39, "Duvernoy's School of Mechanism," op. 120. These studies of the "Edition Church" series are so uniformly accurate and well printed that we believe our teachers will insist on having this edition only. "Clement's Sonatinas" is the fortieth volume of the series, and the value of these beautiful miniature sonatas is enhanced by the beauty of the edition. Piano studies again appear in the succeeding five volumes, Vol. 41, Bertini etudes, op. 29; Vol. 42, Bertini, op. 100; Vol. 43, Bertini, op. 40; Vol. 44, A, B, C and D, four books of "Beren's Velocity," op. 61; Vol. 45, A, B and C, the studies by Biehl, op. 44, the only "cheap" edition of these excellent studies. There is no need to recommend any particular set of studies in the foregoing list, where all are so excellent, the particular thing to recommend being the edition. The latest volume of the series we have already mentioned; it is sufficient to add that this popular classic has never appeared in a handsomer edition, and "Edition Church," No. 46, will always be the standard edition of "Mendelssohn's Songs Without Words."

In conclusion it suffices to say that "Edition Church" is not only a success as a whole, but is a success in all its parts. It is a model of its kind and will increase in value as it is attentively examined. Forthcoming volumes will be looked forward to with interest.

M. Saint-Saens Not a Jew.

Absent from Paris himself, MM. A. Durand fils, as spokesmen for the celebrated French composer, protests energetically against a statement made or implied in a recent MUSICAL COURIER to the effect that M. Saint-Saens was of Jewish extraction. Rectification of the statement is asked to be made and the fact stated that the composer is and always has been an out and out Catholic, and was for twenty years organist at the Madeleine.

A Choir Strikes.

At St. Clement's Protestant Episcopal Church, Brooklyn, the congregation was obliged to worship without music last Sunday night owing to a grievance in the choir, which went on a strike. The cause of the trouble was the return of a boy to the choir after his dismissal by the organist and choirmaster, Arthur Cornielle.

As the boy was putting on his vestments the choirmaster demanded an explanation of his presence, and upon being told that the rector of the church, the Rev. Patrick F. Duffy, D.D., had ordered him to return Mr. Cornielle removed his vestments, and with the male members of the choir marched to the front of the church and took seats. There they remained throughout the service, a part of which was devoted by the rector to an explanation of the trouble of the choir. A change of organists is expected.

MR. & MRS. ADOLPH HAHN,

SOLO VIOLINISTS.

REPERTOIRE—Bach, Händel, Spohr, Corelli, Leonard, Wieniawski, Vieuxtemps, Alard, Sarasate, &c.

Concerts, Recitals, Musicales.

Address Shearer Lyceum Bureau, H. B. KLUFT, Mgr. CINCINNATI, OHIO.

CHAS. SCHUETZE,

(Pupil of Leipzig Conservatory.)

SOLO HARPISIT VIRTUOSO

with Victor Herbert's Band at Manhattan Beach. Available for Clubs, Musical Societies, Church and Private Entertainments. A few select pupils taken. Address care of THE MUSICAL COURIER, NEW YORK.

The John J. Bergen Choir Agency and Musical Bureau,

MILITARY BANDS AND ORCHESTRAS
FURNISHED FOR ALL OCCASIONS.

205-206 KNICKERBOCKER THEATRE BUILDING,
BROADWAY AND 38th STREET, NEW YORK.

LEADING ARTISTS FOR CONCERT
AND ORATORIO.

Dr. CARL E. DUFFT has been specially engaged to take entire charge of the Choir Department of this agency, and will also assist in direction of Concert work.

Carl in Europe

WILL RETURN SEPTEMBER 15.

Address (until September 8),

Care Richault & Cie.,

4 Boulevard des Italiens, Paris.

True and Practical Vocal Method

perfected and taught with greatest success by

LOUIS GARCIA MUNIZ,

135 West 86th Street, New York City.

Voices examined and advice given concerning the imperfections of each voice, their cause and effect, and their immediate prevention and remedy.



J. F. Arens,
The Voice
Specialist.

Studio: 305 Fifth Avenue,
New York.

Fall Term begins Sept. 15.

Voice tests daily at 2 P. M., except Wednesdays.

Late San Francisco News.

On Saturday afternoon a few friends had the privilege of hearing Miss Anna Miller Wood sing in her own home, and a rare treat it was. Miss Wood has a full, rich voice, to which is added superb style and finish, a finish indeed the art of which must not be overlooked and without which a singer cannot be successful. To point out the secret of this success would be simply to attract the attention of the hearer to the musicianly phrasing and the clear, unflinching diction of Miss Wood. It will be a lesson and a valuable one to those who will hear Miss Wood at her concert, which will occur September 22. The program will contain the following numbers: "Verses From the Rubaiyat," Arthur Foote, composed for Miss Wood and sung by her for the first time at a Boston Symphony concert last January; "Das Macht das Dunkelgrün Laub," "The Sea Hath Its Pearls," Franz; "Morning Dew," Grieg; "Von Ewiges Liebe," Brahms; "The Little Red Lark," old Irish; "O, Swallow, Flying South," Foote; "Dedication," Chas. Fontana Manney; "Persian Song," Burmeister; "Eglantine," Fischhof; "En Reve," Hedwige Chretien; "Embarquez vous," Godard.

Miss Olivia Edmunds, a pupil of Carl Stasny, and later of Arthur Foote, will play the accompaniments for Miss Wood. Giulio Minetti, who will assist Miss Wood, accompanied by Mrs. Alice Bacon-Washington, will play "Kreutzer Sonata," Beethoven; "Souvenir d'une passée," Minetti; "Serenata Napolitana," Sgambati; "Introduction" and "Rondo Capriccioso," Saint-Saëns.

Signor Abramoff is singing this week at the Orpheum with very great success. Abramoff has a fine rich bass voice, and has a large class.

Miss Belle Miller, a California girl now living in New York, where she is teaching, is in San Francisco for a short time.

Mrs. H. Ehrman, a woman of great ability and intellect, has resumed her classes in literature and mythology, and to judge from the brilliancy of her education she should be of vast value to the large number of knowledge seekers who avail themselves of her instruction. Mrs. Ehrman is a pianist and musician of importance, a pupil of Robert Tolmie, and her versatility makes her a valuable member of any society in which she circulates.

William Fine announces a tour under his direction of Max Heinrich, the noted baritone now residing in Boston, whose critical audiences are happy to accord this artist a place second to none where true, sincere art of vocalism is in question. Heinrich will be accompanied on his tour by Mrs. Heinrich and Miss Julia Heinrich, who have also met with infinite success. That the visit of these artists may easily be regarded as the greatest event in vocal music since the Henschel's visit cannot be questioned, nor is there any doubt that the success of the Henschels will be duplicated if the people are appreciative of artistic singing. The tour will probably include Los Angeles, Sacramento, Oakland and Portland, Ore. Fine is a man whose work as entrepreneur has been extremely satisfactory, and he is a first-class man to correspond with by those desiring to concertize on this coast. The recitals of Kathryn Ruth Heyman are to be under his direction and will occur the second week in October.

An organ recital was given at the First Presbyterian Church, Oakland, on Saturday afternoon by Miss V. de Fremery, a very talented organist.

The enormous concert given by William L. Tomlins last night will be reviewed next week. The MacDonough Theatre

was packed beyond any possible description. Mrs. Alfred Abbey, known and appreciated in New York as Ruth Yebba, sang superbly. Mrs. Abbey will return soon to New York, and while she is on this coast no opportunity should be lost to hear her, for she is truly artistic and has a beautiful voice, the result of the combined efforts of Rosewald and Marchesi. Mrs. Carroll Nicholson also made a sensational success by the noticeable advance over anything she has ever done in public heretofore.

The Tivoli is having a most successful season, and each artist is growing in favor as the public becomes more familiar with them. Anna Lichter's success has come to stay, and for the reason that everything she does is so well done. Her vocalism is superb in most cases. In Filina of "Mignon" she duplicated the sort of work and success of Marguerite by the acme of liquid, silvery tones, as also by her remarkable flexibility.

Miss Lichter is much prettier in her own dark hair than she is in a blond wig, so that as Gilda in "Rigoletto" she scores a double success. In this opera De Vries fairly outdid himself. Magnificent singer that he is, he is even a greater actor.

Waurell and Marie Linck are also becoming greater favorites daily.

Next week "Carmen" and "Traviata." "The Queen of Sheba" is in rehearsal, and will go on the week following.

Modjeska will follow Henry Miller at the Baldwin.

The Alcazar is playing to crowded houses nightly. The new stock company has made a decided hit. This week is seeing a revival of Francis Powers' "First Born." Miss Tidball is playing the lead.

Del Puente made a tremendous success at the Alhambra, which opened Saturday night.

The Frawleys, at the Columbia, are in the last week before their Los Angeles engagement. Blanche Bates, a great favorite, is back in her old position of leading lady.

Madeline Bouton, while still very ill, will probably recover.

Miss Ethel Hornick, last season with Daly in London, is to play with Daniel Frohman at the Lyceum this season. Miss Hornick is an extremely clever, serious young woman who would give dignity to any profession that she would choose to adopt. It would be well for some of the young aspirants to hear her sensible opinions of the stage and the study which it entails.

Miss Hornick is an Oakland girl, and is one of whom Oakland may be proud to add to a list which includes some of the most successful women on the stage. Among them are Marie Burroughs, Keith Wakeman, Nannie Craddock, Grace Fischer, Olive Oliver, Nance O'Neill, otherwise Gertrude Lamsen, and Pearl Humphrey.

EMILIE FRANCES BAUER.

Adele Lewing at Nenndorf.

One of the ultra-fashionable summer resorts in Germany is Nenndorf. Miss Adele Lewing played there recently with the violin virtuoso, Felix Meyer. The program was a choice aggregation of Beethoven, Brahms, Mendelssohn, Schumann, Chopin, Ries, Ernst, &c., and Miss Lewing was pronounced a success.

Ovide Musin.

Charles L. Young, of Victor Thrane's enterprises, has completed arrangements with M. Ovide Musin for a short series of concerts, to be given in the West, in conjunction with Gérome Belmont and Lillian Apel, beginning at Detroit, Mich., during the first week in November. Duos and trios from Godard, Allard and Leonard are programmed.

Rosenthal's Triumphs.

HERE are more of the many New York press notices Rosenthal received:

Rosenthal yesterday introduced his recital with a Beethoven sonata (op. 57), and he played it with a broadness of intelligence and scholarly finish that it would be difficult to equal, not to say surpass. It was the closing movement, however, in which he made the greatest impression on the audience, the brilliancy and dash of his execution of the presto finale evoking vigorous applause.

His rendering of Brahms' Paganini variations was another notable feature of the program. Herr Rosenthal's selections from Chopin included the nocturne in E flat major, op. 9, a mazurka and the valse in A flat major, op. 42, in all of which he betrayed a more poetic conception of his compatriot's meaning than many who acknowledged his mastery of technic had considered him capable of.—New York Herald.

ROSENTHAL'S SECOND RECITAL.

THE PIANIST EXCITES GREAT ENTHUSIASM, AND THE AUDIENCE EXHIBITS FIRST SYMPTOMS OF A CRAZE.

Rosenthal gave his second recital at Carnegie Hall yesterday afternoon. The audience was large, appreciative, enthusiastic and demonstrative. Its bearing and behavior were, plainly, symptoms of a coming furor for the superlative art of the master pianist. The program was long, but few left before the end, and the postscript—the final encore—was listened to by a standing crowd, while on the edge of the stage leaned, as if hypnotized, a line of emotional women. If Rosenthal was a trifle more poetic he would become the idol of the musical season. His directness and frankness will prevent him from achieving a success in which sensationalism is a dominant factor.—New York World.

IN PADEREWSKI'S SHOES.

NEW YORK WOMEN ARE TAKING KINDLY TO MORIZ TO MORIZ ROSENTHAL.

That Paderewski has a close rival in his countryman, Rosenthal—that is, in the regard of New York women—was shown clearly at the new pianist's recital in Carnegie Hall yesterday afternoon. His wonderful technic showed to perfection in Brahms' "Paganini Variations."—New York Press.

In the afternoon Mr. Rosenthal gave his first recital in Carnegie Hall. He was heard by a splendid audience—fully 2,000 persons—which included practically all of the city's musical notabilities. The list of pieces was singular. The player achieved a superb triumph, evoking an enthusiasm which grew through the afternoon, with the first movement of the Beethoven Sonata, which was warmly applauded, to the obvious disappointment of the pianist, who wished to work out an effect that promised to be admirable by heightening the dramatic feeling of the tempestuous first movement by a sudden change into the gracious and reassuring mood of the middle movement.—New York Tribune.

This is Rosenthal week in the world of music. Carnegie Hall yesterday afternoon was well filled with lovers of the art of playing the piano perfectly, and the Napoleon of pianists sent them away satisfied, happy and enthusiastic. At the close, after he had played Liszt's preposterous arrangement of the "William Tell" overture, a crowd yelled itself hoarse, and I saw handkerchiefs and hats waved and the little virtuoso had to play again. He gave us the gem of the afternoon, one of the three supplementary études—the one in A flat. Any doubt about his tone color or tenderness was refuted by his exquisite interpretation of this charming bit of Chopin. It was the most poetic playing he has vouchsafed us this season.

Rosenthal played them as can no living pianist. Of the dead ones Liszt and Tausig are the two names that suggest themselves as being fit to cope with this little giant in the performance of these unique variations. Do not imagine that they are merely mathematical flights. The sensuous side is never lost sight of. As Rosenthal plays them they sound. In the hands of others they do not sound, and then you hear complaints about Brahms lacking an idiomatic piano style, of muddy harmonies and thick basses, the same complaints as were lodged against Beethoven, Schu-

GEO. HAMLIN,

Tenor.

GEO. FERGUSON,

Baritone.

KATHERINE BLOODGOOD,

Contralto.

SHANNAH CUMMINGS,

Soprano.

ALBERTO JONAS,

The distinguished Pianist.

SPECIAL.—The song cyclis "IN A PERSIAN GARDEN,"

MR. VICTOR HARRIS, Conductor.

Travelling representatives:

J. V. GOTTSCHALK,
CHAS. L. YOUNG.

Sole Direction

VICTOR THRANE,

33 UNION SQUARE, Decker Building, NEW YORK.

mann and Chopin. The latter in particular was reproached by Moscheles, Hiller and Mendelssohn for writing impossible piano passages. To-day lazy pianists hide behind that cowardly excuse, "Brahms is not a writer for pianists."

True, he did not consider mediocrity but wrote as if for Rosenthal. And Rosenthal interprets him in a masterly manner. It is so grateful to listen to playing in which the personal equation does not preponderate.—Morning Advertiser.

Without orchestral help or hindrance, Moriz Rosenthal yesterday afternoon gave unaided proof of his colossal attainments as a piano player. This man, whose personality fairly exhales power, is a living embodiment of what man can accomplish in the way of subjugating the impossible. He does things on his instrument which simply cannot be done. It needs a paradox to express the situation as it is borne in upon the average perception.

At the same time no one must consider that Rosenthal is merely an astounding technician, for there is nothing he does that is not stamped with the evidence of deep thought and high musical intelligence. Everything that brains coupled with an indomitable will can do for the equipment of a public performer this wonderful man has perfectly at command. Not only can he compass the most marvelous tours de force, but he can direct his flexible fingers to the production of the most exquisite pianissimo effects that can be imagined, and his runs are so fine and delicate that they seem as though called out by the passing of a zephyr over the keyboard.

Besides all this the man pleases by his dignity, his simplicity and his strong virility.—New York Sun.

ROSENTHAL'S RECITAL.

THE GREAT PIANIST CHARMS HIS LISTENERS BY HIS SUPERLATIVE SKILL AS A VIRTUOSO.

Under the more intimate conditions of a recital the public becomes more thoroughly acquainted with the character and the individuality of an artist whose achievements are in the field of musical expression.

He stands closer to his audience, he speaks to them directly—"under four eyes," as the French say. The test is a searching one. He can lay stress upon his merits, but cannot hide his deficiencies.

Moriz Rosenthal submitted himself to this test at Carnegie Hall yesterday afternoon. The bulk of his audience was composed of sane persons, loving music for its own sake and esteeming the musician for his art capabilities. They applauded with discrimination—mildly when the pianist's work had merely a positive value; vigorously when he exhibited either a stupendous command of the physics of his art or the power to interpret the sentiment of his musical task.

Rosenthal is certainly the most wonderful of living pianists. His technical facility is simply beyond intelligible description. He is amazing in the rapidity with which he executes the most difficult passages for which the keyboard of the modern piano is constructed.—New York World.

YOUNG GIRLS THREW VIOLETS AT HIM IN THEIR ENTHUSIASM.

Rosenthal's first recital at Carnegie Music Hall yesterday afternoon was a great success. If it lacked the enthusiasm of the Paderewski recitals of last season, it still had its own shower of violets. Young girls threw flowers in the old, foolish fashion; serene men used their brains and studied the finest example of technical piano playing which has been given in New York.

Rosenthal plays the piano like an architectural genius. He builds in tone. He piles up effects with a certainty that never fails. He is a sound-molder. The fact that he has genius cannot be questioned. Still, his piano playing is that of the interpreter—not the hysterical creator.

For my part, I like this purely intellectual piano playing.

His reading of the Brahms variations on the familiar Paganini theme, for instance, was a very clever piece of non-egotism. It was so impersonal that it reminded me of Beerbohm Tree's reading of Hamlet. It was Brahms, seen directly and not through the stained glass of a temperament—"V. T." in the New York Commercial Advertiser.

At the American Theatre.

THE SECOND WEEK IS USHERED IN BY THE CASTLE SQUARE OPERA COMPANY WITH AN ADMIRABLE PERFORMANCE OF "IOLANTHE."

THE second week of opera at the American Theatre was ushered in under the happiest auspices last Monday night, the weather being perfect and the audience large. The revival of "Iolanthe," which is regarded as one of the most tuneful and fascinating of all Gilbert and Sullivan's operas, served to bring out the strength of the Castle Square Opera Company, as a whole, and the individual excellences of several who held conspicuous places in the cast. It was in all respects a thoroughly satisfactory presentation. The audience was so enthusiastic that it testified its approbation in an unmistakable way, giving vent to such vehement applause as to compel some of the singers to give two and three, and in some cases as many as four encores.

This was the cast:
The Lord Chancellor.....Raymond Hitchcock
Earl of Mountararat.....Harry L. Chase
Earl of Tolloller.....Joseph F. Sheehan
Strephon.....W. G. Stewart
Private Willis.....John Carrington
Train Bearer.....Frank Ranney
Queen of the Fairies.....Lizzie Macnichol
Iolanthe.....Laura Denio
Phyllis.....Gertrude Quinlan
Ceila.....Alice Campbell
Fleta.....Stella Madison

It had been announced in the newspapers and bills that the part of Phyllis, perhaps the most important singing and acting part in the opera, was to be taken by Villa Knox, and her admirers were out in force. They and all others who came to hear her, however, were destined to disappointment. A severe cold, which was the outcome of an attack of hay fever, incapacitated Miss Knox for singing, and she reluctantly relinquished her position at the last moment. It was indeed fortunate that in the company was another pretty and gifted young woman who could assume the part without even a rehearsal. The improvised Phyllis was Miss Gertrude Quinlan, who sang and acted admirably, winning a liberal share of applause. She certainly deserves special commendation for her excellent work.

Miss Lizzie Macnichol, one of the favorites in the company, was the Queen of the Fairies, and she sang and acted admirably. Some of the songs were well suited to her rich voice, and she sang them most effectively.

A beautiful Iolanthe was Miss Laura Denio. Her careful work received its reward in the form of abundant applause.

The highly amusing character of the Lord Chancellor was personated with intelligence by Raymond Hitchcock,

who introduced many drolleries which were irresistible. He made a distinct hit.

W. G. Stewart, who took the part of Strephon, sang and acted with great earnestness.

John Carrington, as Private Willis, sang several songs so well as to win encores. He possesses an excellent voice, which he uses discreetly.

Joseph F. Sheehan and Harry L. Chase were at their best, and received their full share of applause.

The choruses were sung with spirit and vigor, showing how faithfully the singers had been trained. Stronger, smoother and more spirited chorus singing has rarely been heard in any comic opera given in New York. "Iolanthe" is most beautifully staged. From whatever point of view considered, it is a most commendable production.

Miss Fannie Hirsch.

This well-known teacher has finished her summer vacation and returned to New York. Her address is now No. 21 East Eighty-ninth street.

Elliot Schenck.

Elliott Schenck gave recently a private hearing of some of his summer's work. Among those present were several musicians of note, and all were delighted with Mr. Schenck's compositions. Mr. Damrosch immediately decided to give Mr. Schenck's "Festival Overture," and has placed it on a program to be played this month. Mr. Schenck's songs and a cappella choruses were also much admired and will be looked for eagerly.

Mr. Schenck gave a very successful lecture-recital on "Parsifal" recently at North East Harbor, for the benefit of the village improvement society. Everyone was pleased and nearly \$150 was realized for this worthy object.

Ericsson Bushnell.

Ericsson Bushnell, the basso, has been engaged to sing "The Messiah" in Washington, D. C., on December 28. This is the fifth consecutive year that Mr. Bushnell has been engaged to sing "The Messiah" in this city by the same society and the ninth year in succession of his oratorio work with the same. The following is the criticism of his work made by the Washington Post upon his last appearance there:

Ericsson Bushnell, the basso, was as usual the principal feature of the evening. He has been heard here so frequently, however, that it is hardly necessary to emphasize the rich and musical quality of his voice, his admirable technical skill, his thoroughly artistic method, and above all the responsive feeling with which he approaches his work. In "The Messiah" Handel is especially partial to the bass, assigning to that voice some of the most exquisite themes. The well-known air "But Who Shall Abide the Day of His Coming?" was uttered with almost reverential spirit, and "The People That Walked in Darkness" received an equally notable interpretation, while the familiar "Why Do the Nations So Furiously Rage?" with its enormous demands upon vocal delivery, was given with consummate ease and fervor. Mr. Bushnell's efforts were rewarded with the heartiest applause. He is, beyond doubt, the finest bass singer, both as to quality of voice, excellence of method and instinctive appreciation, heard in oratorio at the present time.

AIMÉ LACHAUME

Piano and Music Studio.

PREPARED TO RECEIVE A LIMITED NUMBER OF PUPILS.

114 West 34th Street,

HOURS: 10 TO 12.

NEW YORK.

Trans-Mississippi and International Exposition, OMAHA.

JUNE TO NOVEMBER, 1898.

Sole Manager for Artists:

MISS JULIA OFFICER,
225 Dearborn Ave., Chicago. 335 Willow Ave., Council Bluffs, Ia.
NO AGENTS.

GEORGE LEON

ORATORIO, CONCERT and SONG RECITALS.

MOORE

For terms, dates, &c., address HENRY WOLFSOHN MUSICAL BUREAU, 131 East 17th Street, or 57 West 30th Street, New York.

VAN YORX,

TENOR.

DIRECTION:

VICTOR THRANE,
Decker Building New York.

Scharwenka Conservatory of Music,

No. 35 East 62d St., NEW YORK.

Under the management of EMIL GRAMM.

PROF. XAVER SCHARWENKA, - Musical Director.

All grades of musical students, from beginners upward to the most advanced, receive a uniform, excellent and systematic instruction in all branches of music. Eminent artists of both European and American fame are among the faculty.

Fall term begins Sept. 5, 1898. Students can enter at any time.

Write for catalogue and particulars.

EMIL GRAMM, 35 East 62d St., NEW YORK.

ELIZABETH D. LEONARD,

CONTRALTO.

For Terms, Dates, Etc., 158 West 83d St., NEW YORK.

HARRY J.

ZEHM

CONCERT ORGANIST.

Pupil of Alexandre Guilmant.

Address 111 West 105th St., New York.

Mlle. ANTOINETTE TREBELLI,

...SOPRANO...

Oratorio, Concert, Recitals and Private Musicales.

For terms and dates, address:

N. VERT,

9 East Seventeenth St., New York.

BEN DAVIES, ...TENOR.

In America March, April and May 1899.

Engagements now being booked for At Homes, Recitals and Concerts. All communications to be addressed to his sole representative.

GEORGE MAXWELL,

9 East 17th Street. New York.

KATE S. CHITTENDEN'S

Synthetic Piano School,

Uptown branch of the Metropolitan College of Music,

Opens September 1, 1898, at 332 W. 88th Street.

Summer address: MIDDLETOWN, N. J.

HENRY G. HANCHETT

DIRECTOR CENTRAL SCHOOL OF MUSICAL ART.

Analytical Piano Recitals.

Beethoven Readings.

136 Fifth Avenue
New York City.

226 Hancock St.,
Brooklyn, N. Y.

WILLIAM ARMSTRONG,

LECTURES, 1897-98:

"Unpublished Interviews with Great Musicians."

"Impressions of Contemporary Music and Musicians in England."

Limited engagements in America until May, when return London dates will be filed. Address: FRED PELHAM, Manager Central Lyceum Bureau, Inter-Ocean Building, CHICAGO.



CECIDIT UT FLOS.

If I be soul or brute or brain,
If I be clay or phantasy,
I know not. This I know: In me
'Tis nature passes—I remain.

And overhead the flight of wings is past;
On the dim sands the racing tides efface
The mystery of footprints; fast and fast,
Mocking, obscene and hideous with screams
The satyrs vanish in the woodland space;
And, dolorous, the dark earth drinks the blood of dreams.

Undiadem'd the night sprawls mute
And monstrous—and if I be brute,
If I be vision, soul or brain,
In me God passes—I remain.

O Rose Mysticissima, O thou,
The last that fell and faded, flower and star
That withered—whiter than the lilies now
In thine inviolable pallor—far
The chill winds blow thy petals, far abroad,
Blown ashes, dead perfume, thou symbol of our God.
VANCE THOMPSON.

PEACE AND PATRIOTISM.

AT the time when Mr. Cleveland and Lord Salisbury were arguing the question of Venezuela the Count Lyof Tolstoi—or Tolstoy, if you prefer—issued one of his pronunciamientos in favor of a universal disarmament and a league of peace. The world paid little heed to the voice of the old philosopher.

But a few weeks ago another Russian—an amiable young man who has never shown any marks of extreme intelligence—echoed the Tolstoyan cry. The world pricked up its ears and listened. There was a buzzing in the cabinets of Europe. So great a thing is it to speak from a throne.

That the Tsar of Russia was sincere in his plea for peace there can be little doubt. That he believes the Powers really would unite in a peace league, that they would disband their armies, beat their swords into pruning hooks, disarm their men-of-war, is not altogether improbable. The Tsar is gloriously young and there clings to him the optimism of youth. But if the Tsar's sincerity is incontestible, the shrewdness of his ministers is equally beyond question. In every way the Tsar's demand aids Russia. Of all nations she has the least to lose by disarming. Were England, for instance, to join this proposed quixotic league of peace she would have to strip her fighting ships. Now it would take her years to create a new navy. Russia's navy is insignificant. Her main sacrifice would be that of her army. Assuming, again, that Germany should accept the proposition and, like Russia, disband her army. The government of Russia is such that at any hour she could call every man into the field. The German authorities, hampered by a parliamentary form of government, would be almost at Russia's mercy.

The Tsar's proposal has the sound of "Heads I win; tails you lose."

Tolstoi—or Tolstoy, if you prefer—says very sensibly somewhere that the only way to abolish war is to abolish what produces war. Leagues and paper treaties are quite inutile. Now the cause that produces war is a desire for exclusive national prosperity—is, in a word, patriotism. We may gloss it over as much as we please. Every war is selfishly national. Every war is a patriotic war. To abolish war you must abolish patriotism. Now everyone is ready to admit that war is an "evil," but it is difficult to persuade anyone to the plain, logical conclusion that patriotism which produces war must be equally an "evil." Still there are a few philosophic and discerning persons who are beginning to see that patriotism has served its purpose. Uncompromising patriotism is largely the outcome of a needlessly average state of ignorance. As long as patriotism was merely another name for the unifying force that made nations it was perhaps necessary. But to-day it has almost completed its work. The mood and duty of patriotism is by no means so important as it was. Men of wider thought already see a greater beauty in the more amiable mood of cosmopolitanism.

We would by no means suggest that a "passion for the planet" has

taken the place of the older fashioned passion for one's own country; but beyond doubt the tendency is toward cosmopolitanism, and railroad, steamboat and electric light wires are all adding to the tendency.

This much is certain, that until patriotism is abolished there will be no abolishment of war. Now if war be an evil, then is patriotism an evil; and if patriotism be good and beneficent, then is war beneficent and good.

* * *

Perhaps, after all, Tolstoi—or Tolstoy, if you please—has got at the heart of the matter when he says that the great trouble is that hypocrisy governs the world.

"GOD HELP POORE KINGS."

WHOLLY inexplicable is the madness that urged on the crazed Italian to kill the harmless old Empress of Austria. She had done perhaps as little harm as any woman of her years in Europe. Bird-witted she may have been, with a touch of the insanity that distinguishes the royal house of Bavaria, but she did no harm in the world. She rode well to hounds, was charitable in her way, an upright and religious woman. Above all, she had little to do with statecraft. She hardly figured at all in the politics of the empire. Her removal could effect nothing for the plans of the anarchists. That she should have been chosen for death by a mad, little anarchist argues merely the essential insanity of these hair-brained altruists.

It is in the name of humanity that this murder was done; in the name of individual liberty; for your anarchist is consumed with a monstrous and unreasonable love for his fellow man—a love that is neither to hold nor to bind. He is an altruist of the most accentuated type.

We have said ere now that altruism—that is, working for the good of others—is almost always a crime. There are varying degrees of criminality from the offensive altruism of the philanthropist and missionary to the foul and bloody altruism of the brain-sick anarchist who would aid his fellow men by killing kings.

"My throne is built on a volcano," said the first Alexander of Russia. Under all the thrones of Europe to-day the fire runs deep and menacing. Liberty, which is a decent enough spirit if it be closely kept, well chained and chastened, is running amuck in the world. It is not only seriously contended that all men are born free and equal—the workhouse brat the born equal of the child of fortune and long descent—but that all men may make good their right to equality. The little mad anarchist who stabbed the old queen was merely pushing to their extreme consequences the principles of modern liberalism.

Of course there have always been ambitious and fanatic rogues, like Brutus and Cromwell, Jacques Clement and Cesario and Luccheni ready to do murder in the name of humanity and with the old cry of "Sic semper tyrannis!" Always there have been daggers near the throne. Always kings expected under every cloak a naked sword. But every now and then—as in Rome, in France and England—plain, anarchic murder has got itself called by fine names—liberty, freedom, revolution and the like—and has been justified by altruists of lesser criminality. In our day, too, the logic-chopping liberals are busy with fine words. Anarchy is a cult that is spreading not only among the ragged Robins, but as well among the fanatical learned. Bakounine, Elisée Réclus and scores of men like them see no shame in anarchy. It is the teaching of these philosophers—it is the dithyrambic song of poets like Retté—that pushes the mad little feather-brained altruists to murder.

For over a hundred years now the civilized world has been at the mercy of a spirit of vindictive and uncouth democracy. In this country it is being stamped out by the power of money; in Europe it has been held partly in check by the kings. The Emperor of Austria has done more to damp down the fires of democracy than any other ruler. Had anarchy turned its knife on him, the murder had been more reasonable—and more abominable.

The sorrows that have come upon this old, imperial man are greater than fall to the lot of most—brother, wife and son all murdered.

Sad hearted men, much overgone with care,
Here sits a king more woeful than you are.

The Playgoer.

A DANSEUSE.

My merry smile, my lithe young form,
The homage of a moment brought.
I heard a lady at the gate
Proclaim me but a thing of naught.

Ah, yes! they watch with ravished gaze
The lovely play of limbs and feet,
Who'd fear to breathe the air with me,
Or scorn to greet me in the street.

But think they that their thousand eyes
Alone applaud me night by night?
My body's grace and beauty burn
For God's delight! for God's delight!
Elizabeth Gibson in St. Paul's.

A PLEASANT little poem; it recalls the old dialogue of Emerson and Margaret Fuller, watching Fanny Ellsler dance.

"Margaret, this is art."

"Ralph, this is religion."

In this country the dance is shamefully neglected and grievously disregarded. Indeed our contemporaries, here and there, are pretty well united in sovereign contempt for the dance—the most joyous of all æsthetic manifestations. There is a Chinese proverb to the effect that one may judge of a king by the state of the dance during his reign. History will deal not lightly with our monarchs of the day.

In our emburgessed and inelegant civilization the dance has gone out of fashion. There is no man daring enough to avow that he has not seen the last silly, popular play, or read the latest silly, popular novel—Sienkiewicz monstrosity, Anthony Hope childishness. He dare sooner boast his grandfather was hanged. Mere feminine things, maids and matrons, are as apt in the terms of literature and the drama as in those of millinery. It is the mode. To music the populace awards an evasive approbation. Everyone chatters of painting and sculpture in good set terms—prattles of Rodin and Monet, or, at worst, of J. C. Brown and Shinnecock Chase.

But the dance?

There's none so poor to do it reverence.

There was an editorial plea for the ballet in the musical part of this journal a few weeks ago; 'twas well done of that editor; it will delight him to know that I approve; but I fear that neither his plea nor mine will do much good. The truth is we are a dull and inartistic generation. Coming as it were out of the fog-end of a century, we have lost our primitive instincts and our æsthetic perceptions are dulled, blunted and shopworn. It takes Wagner's strenuous art to rasp us into enthusiasm. The gracile fragilities of the finer arts come not home to us. We are dram-drinkers in the last stage of artistic alcoholism, and find etching fluid none too potent a pick-me-up.

To see how absolutely incomprehensible to us is the art of dancing, look only at the dancers we admire—romping women from the London music halls, the bouncing Bets of the Gaiety, or the dumb, pirouetting, senseless, meaningless Italian women out of La Scala, or (the worst) the posturing, vicious she-animals from Montmartre. They and their like have no more to do with the divine art of the dance than the whip-poor-will has with the flagellants.

From the violet days of Greece down even to that pretty, last century à poudre, Music and the Dance passed blithely, hand in hand, or, if you will, they were "the two wings of the same bird." It was gracefully said by a Frenchman (now dead) that the dance was the music of the eye and music the dance of the ear—a graceful but ineffectual saying.

Those maids who danced the theogonies of the far East, the hieratic Bayadères, have left no successors. The delicate long-gowned dancers of the powdered eighteenth century—femmes-fleurs—have left no successors. There is only romping Bet, and there is only posturing Fifi.

Dancing was a language—

And we have forgotten the prosody of it and know not its vocabulary.

It is possible, I understand, that David Belasco may be made the responsible head of the Garrick Theatre, which is in Mr. Frohman's control. 'Tis a consummation devoutly to be wished. David Belasco is an exceptionally well-equipped man; his knowledge of the drama is at once broad and practical.

The Garrick was the scene of a recent experiment of the actor-manager. The experiment failed. It may be that the actor-manager is not suited to the dramatic conditions of this country, though in London he has settled himself well on the neck of the drama—Hare, Irving, Wyndham, Tree and Alexander are conspicuously successful as players and as directors. On the other hand it may be that Mr. Mansfield was not fitted for the role of actor-manager. He is an efficient player, but his executive ability and his business capacity may be doubted.

With David Belasco at the head of a New York playhouse, we should have an opportunity of watching the trial of the playwright-manager. The combination is not unknown. Many a theatre manager has written plays. Mr. Daly, it used to be said, was the "author" of some of the musty German farces that amused the playgoer of twenty years ago. With Mr. Belasco, however, it is a case of author turning manager.

Mr. Belasco returned from London last week. His adaptation of "Zaza," in which Mrs. Leslie Carter will play the part created by Madame Réjane, is finished. In addition he has a new play on the stocks. It is neither completed nor named, but will probably be one of the first attractions at Mr. Belasco's new theatre—if this plan is carried out. Another play, "The Queen's Drawing Room," he has agreed to complete by 1900, when it is to be produced in London, with Mrs. Carter in the chief role.

The "Heart of Maryland" was so successful in London that it is to be sent to the continent. A German version will be given in Berlin next month and a French adaptation—in which the locale will be changed to the Franco-German war—is being prepared.

Perhaps the most interesting item in Mr. Belasco's budget is the announcement that Mrs. Carter contemplates an appearance as Perdita and Hermione in "A Winter's Tale."

Another homecoming exile is Al. Hayman. "I saw few plays worth bringing over," said he. It was the report of those who traveled from Dan to Beersheba and found all barren.

Mr. Edwardes has turned Augustin Daly's employes out of Augustin Daly's London theatre and the case is in the courts. Mr. Edwardes is attempting to secure control of the theatre on the grounds of "an infraction of the lease" on Mr. Daly's part. The success of the London theatre has been due entirely to Mr. Edwardes and the farces and musical comedies he provided. Indeed Mr. Daly's New York theatre has been supported largely by the same plays. Were it not for Circus Girls, Runaway Girls and other leggy and frivolous girls there would be small occasion for visiting Mr. Daly's playhouse in Broadway. For the rest he has to offer only the old and demodé farces, out of the German, or the pathetic deformations of Shakespeare.

Leo Dietrichstein will make his first appearance next Monday night in the part of Adolphe, the poster painter, in the production of "The Turtle." He will succeed George W. Leslie, who was but temporarily engaged, and is to appear in "Way Down East," now being played in Boston.

Mrs. Fiske is rehearsing at the Lyric Theatre, and will begin her tour on October 10. Her repertory will include "Tess," "Love Finds the Way," "A Bit of Old Chelsea" and "Divorçons," and before her return to New York she will produce "Little Italy," a one act play by Horace B. Fry, the locale of which is the quarter in this city of that name. Mrs. Fiske will also during her road season appear in "Magda." She will play her New York engagement at the Fifth Avenue Theatre in the spring.

In referring a few weeks ago to "Uriel Acosta" I was not aware that it was to be the first attraction of Mr. Conried's regular season. It has been many years since I saw the play. The last time was at the little theatre of Jena, where a capable stock company, largely supported by the students, gave us many an efficient revival of old plays and good. Karl Gutzkow—or von Gutzkow, as he preferred to call himself—was a prolific writer, but little of all his work is worth attention to-day except one novel, "The Sadducees of Amsterdam," and one play—this "Uriel Acosta." And the play and the novel are one. With Heine, Boerne, Wenzel, Wienborg and Herweg, von Gutzkow formed part of the "Young Germany" of 1848. He was a hot Democrat and a notable pamphleteer—

By the way—

It has always seemed to me that the pamphlet is a far better mode of journalism than the newspaper. It deals more exemplary knocks. Moreover it has the additional advantage that it may now and then inadvertently become literature. Sir R. Steele and Carlyle stand witness thereof.

I once read one of von Gutzkow's novels. "Maha-Guru" was the monstrous title of it. As far as I remember it was a quasi-metaphysical

affair designed to prove that God created man in his own image, or vice-versa—I am not sure which. But it is upon the peg of "Uriel Acosta" that his reputation hangs dustily to-day. Very well pleased am I that Mr. Conried, who is an excellent man and a canny manager, should have taken it down for an airing.

* * *

Edward Fales Coward, who is the soundest critic on the daily press, contributes to *The Book-Buyer* a long and laudatory article on Clyde Fitch.

In justice to Mr. Coward I should say that he lauds chiefly Mr. Fitch's good intentions.

* * *

The only relaxation that the late Barney Barnato allowed himself seems to have been amateur acting. He was quite famous in Johannesburg for his performance of Matthias in "The Bells." Some of his admirers preferred him to Irving. Barnato said this to Sir Henry, whose sole comment was: "Such is fame."

* * *

It was about twenty years ago that Charles Frohman began his theatrical adventure. He entered the lists with a stronger lance and has taken a larger career therein than any man of his day. His theatres stretch from one end of this country to the other. Perhaps the main thing to his credit is that he has established the American actor and the American playwright in London—after having benefited and pinnacled them at home. It was in the days of "Esmeralda" of tearful memory and in the Madison Square Theatre that Mr. Frohman began. And now he has come back to the Madison Square Theatre (that was for a little while Hoyt's) and has brought with him the old name.

* * *

I like that. There is altogether too much shifting and changing at the names of play-houses in this city.

The play now exposed at this old new theatre is a bright, clean and merry farce, played by a well-trained troupe of English comedians. If the comedy is not of a very fine quality, or of a very new kind, it is none the less adapted to the taste of unambitious playgoers.

And indeed the play is of long and honorable descent. It is just such a capricious and irregular burlesque as Terence was skilled in writing, and, as a matter of fact, I am half of a mind that the original was written about 157 B. C. But that is a matter of no great importance. Still a good case might be made out for the Latin descent of the two Dromios—and Robert Ganthony's two Partridges.

* * *

Would you care to hear the story of the play?

"What the devil does the plot signify, except to bring in fine things," said Bayes; still it will while away an idle quart-d'heure.

You must know, then, that Charles and Joseph Surface—

Tut, tut! They are the Hon. Arthur Partridge and Alfred Partridge. Physically they are like as two billiard balls. Morally they differ. It is an exaggerated case of the good young man and the bad young man. The good one is clerical, decent and dignified. The bad one is a roysterer. He plays golf and wears an eyeglass and is not above kissing barmaids.

The good young man's chief virtue is a love for an innkeeper's daughter

—all in an honorable way. He would rather marry her than eat. But by the whimsy of fate he is betrothed to a white heiress out of darkest Africa. The bad Partridge gets him out of this scrape by winning the heiress; but there are other complications. All the bad Partridge's sins are laid at the door of the good one—all his debts and duties and roguish doings.

You suggest that this is rather old fooling? Lord bless you, my child, it was musty when they played it at the Ptoch Square Theatre in Nineveh. But a joke (not being a woman) is none the worse for being old. Nor a play. The confusion that arises when the good Partridge is taken for the bad Partridge is quite as funny as ever it was. I laughed for three hours at these modern Dromios.

* * *

It was Mr. —. But here is the cast:

Lord Wallerton.....	Charles V. France
Colonel Rackett.....	Gordon Tompkins
The Hon. Arthur Partridge.....	H. Reeves-Smith
Alfred Partridge.....	H. Reeves-Smith
Stubbs.....	G. F. Leicester
Spiffins.....	George Shelton
Snap.....	Cecil Thornbury
Tom Ruston.....	Fred Dark
James.....	E. Ford

Lady Wallerton,

Mabel Lane

Evangeline Van Bock,

Sybil Carlisle

Peggy Stubbs,

Jessie Bateman

It was H Reeves-Smith, who played the double role of the Partridges. He differentiated the two characters very neatly, and is, in fact, a disciplined and adroit comedian. The low comedy parts were well cared for by Mr. Thornbury and Mr. Shelton. Pretty Sybil Carlisle (she was in Mr. Daly's company for awhile) as the heiress, Miss Mabel Lane and Miss Jessie Bateman—she was the kissable barmaid—carried their roles in a nice, well-bred English fashion that was wholly refreshing.

"A Brace of Partridges" is no great thing, the dear Lord knows, and the Thames is safe from fire even though Mr. Ganthony should walk by it every day; but the play is bright and comical and is played with skill and

grace that would redeem the dullest nonsense.

It is well worth seeing. It will keep you on the grin.

* * *

At the Fifth Avenue Theatre Charles Coghlan has revived his version of Dumas' "Kean," which he calls "The Royal Box."

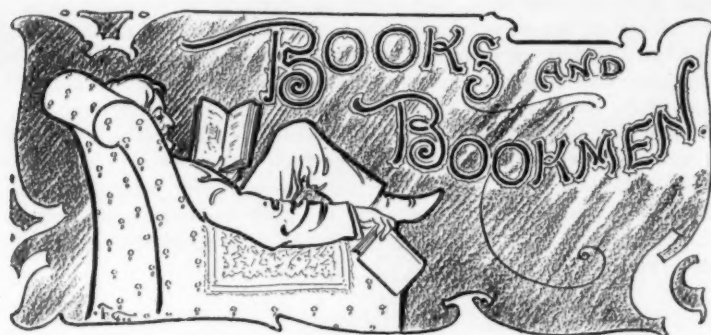
At Weber & Field's the attraction is "Hurly-Burly," an entertainment cooked up by Harry Bache Smith and Edgar Smith. It provides the familiar players of this very familiar music hall with suitable parts—and they do the rest.

At the Grand Opera House a troupe of negroes are exhibiting their dances, songs and "cake-walks" in a farce called "A Trip to Coontown." It is a droll affair.

VANCE THOMPSON.

A MINISTER and his man were returning from a real old-fashioned marriage. "We had better gang in by the back the night," said the minister, on arriving near the manse. "What wey?" queried Sandy. "Aweel, there's been a deal o' whisky gaein', and I think it wad be better." "Na, na, straucht forrit, straucht forrit," persisted Sandy. "Very weel, then; but, at any rate, I'll walk on in front a meenit, and you'll tell's how I'm daein'." The minister walked on a few yards, and called back, "How am I daein', then, Sandy?" "Brawly, sir, said the beadle, "but wha's that wi ye?"





NOW and then one tires of the plays of the hour—the merely trivial, the merely vulgar, the merely soppy—and grows weary, too, of the books of the hour—these paper quilllets and blown bubbles. Dear Lord! what a lot of time one spends over misbegotten plays and books.

Of books that never will be read I write
What, save the anxious author, no one reads.

It was the plaint of a Fleet street shepherd.

And it is a trifle more than dismal to spend one's time (that might be so profitably employed in playing chess) in discussing the irmitigable littleness of the Hopes and Hoppers of the moment. One feels that one is too much akin to Piron's poet, who

Travaille nuit et jour, et jamais fais rien.

Still in the main I am patient and laborious; a good, contented man; peaceable as an ass chewing thistles; and the thistles I chew are the books and plays of the moment. I chew the Davis thistle and spit it out and am none the worse, save for a nauseous taste on the palate. And Sadie Martinot, with her matronly indecencies, is my thistle. And Zangwill is my thistle. And Marcel Schwab and Jean Lorraine—

But even the patientest ass tires of the thistles and brays at times for a bellyful of clover.

This afternoon there was a cool breeze blowing up the river. I lay under an old horse-chestnut tree—the leaves are turning crisply into red and yellow and come vacillating down like butterflies—and read the good Dr. Johnson's "Journey to the Western Islands of Scotland." 'Twas done as a diuretic. 'Twas to get the Hope-Hawkins out of me. I don't know why I took the "Journey" instead of the "Urn-Burial"; either had served. Indeed I had my hand on "The Laird of Grippy"—the best fiction that ever grew in the kail yard—but my edition is defiled with a preface by Ian Maclaren, so I took my hand off again. The "Journey" was on another shelf. It is a big comfortable volume, stoutly trussed up in calfskin and printed in fine old type on yellowing paper. It is honest workmanship all, and a credit to Mr. Strahan, of the Strand—books were books in 1785, when this was put together. And so I took it out under the tree and propped it up against a tobacco jar and read it from the "I had desired to visit the Hebrides" to the stately "The end."

And now, upon my word, I feel as though my brain had been taken out, washed in well water, sunned and aired and put back, alledulcorated and lixiviated, as the good Dr. Johnson himself might say. 'Tis profitable now and then to wash one's mind clean of modern literature.

I had journeyed as far as Anoch—"a village of three huts, one of them with a chimney"—with the good doctor, when I stopped to fill my pipe.

"I wonder," said I, "what gadfly was stinging the good doctor that he ever set out on such a journey? He was the most home-keeping man of his day. Even of London he cared for little more than the Fleet. If ever there was man who, with Claudian, esteemed it great happiness to have birth life and burial all in one parish, that man was Dr. Johnson. And yet here he sets out on a journey to the wild and naked Hebrides. His reason, his most exquisite reason? To 'study men and character,' he has said. There's more in it. He was a mysterious man, the lexicographer. What he did with the orange peels he did so carefully collect is still as dark a mystery as that of the Iron Mask. Was it merely to see Flora MacDonald, who saved Bonny Prince Charlie? I think there is more in it. Dr. Johnson's biographers have all sheered off from the mystery. Some day I shall take up the subject," I said—

But, Dear Lord! there's my "Psychology of the Moon" not yet out of the second volume—

The good doctor put no faith in Second Sight; indeed he seemed to put little faith in Scotchmen, and when they told him tales of second sight he

retorted: "To be ignorant is painful; but it is dangerous to quiet our uneasiness by the delusive opiate of hasty persuasion."

But I do not know—

That same delusive opiate, dangerous as it is, saves one a deal of thinking that is even more dangerous. Dr. Johnson wrote his "Journey" in London, over the tea cups, where it is easy enough to laugh at the eerie tales of Skye. But's a different matter in Skye, steeped in ghostly mists, where men walk about with the gift of second sight and many a man has been shaken like the Douglas—

I hae dreamed a dreary dream
Beyond the isle o' Skye—
I saw a dead man win a fight,
And I think that man was I.

* * *

He was an unbelieving old Philistine, this lexicographer; he wandered through the marvels of the Highlands ("mounted on a little Highland steed, muscular and strong; but a bulky man upon their backs makes a very disproportionate appearance"); he jogged along, I say, amid the marvels and mysteries of Skye like a grim, skeptical savage through an electrical exhibition. There were no such miracles in the Fleet. Neither Brownie nor Greogach walked the Strand. And so like an honest John Bull they did not exist for him.

Travel is merely a mode of verifying and quickening one's impressions.

Once when I was journeying in the Western Highlands I had for companions from Oban to Skye a young Scotch clergyman and his bride—a merry, lilting, kiss-worthy bride was she, too, with roguish eyes and a crown of red hair. Her husband, the student, was a pale, haggard, misty man. He was, I daresay, "learned in the humanities"—as Dr. McCosh once vouched for my being—but he had a far rarer knowledge of the inhumanities. A ghostlier man I never knew. His mind was stored with uncanny wisdom. One night we sat, the three of us, looking "across the foam to Norrway," and he stretched out his lean hand pointing to an eddy off the Rune and said: "It was yonder I saw the death-candles burning on the sea, a sennicht before M'Ian was drowned, and him I saw tangled in his net, dragged seaward in the wake of his boat—a drowned man, though he knew it not and sat drinking the hour in Ardslnish. That day week the thing I saw came true."

So spectral was the man, with his shining eyes and hollow, consumptive voice, that his bride and I shivered up together in mere cowardice and need of humanity. (She was timid, as a woman should be, and I was young and still growing my first beard.)

He had heard the water spirit calling for the man it was to drown and he recited, in his hollow, cabalistic voice:

Says Tweed to Till,
What gars ye rin sae still?
Says Till to Tweed,
Though ye rin wi' speed,
An' I rin slaw,
For ae man that ye droon
I droon twa.

He was a strange man; a man of prophetic dreams; always there were ghostly feet about his door.

One evening we were rowing on Loch Eishart, or, rather, she and I rowed, and he lay in the stern, wrapped in his plaid—a curious, huddled, emaciated figure in ill-fitting black, clerical clothes, over which were the rich blues and greens of the Forbes tartan—and coughed like a man fore-doomed.

"I couldna sleep last night," he said; "in the outhouse under the window I heard the spectral hammers clinkin'—all night clinkin' and clinkin'. It was my own coffin they were building, the spectral hammers."

His pretty bride—until then she had sparkled like brook water—crept down by his feet, and she was gray as the mist and sobbed and whimpered till it would have broke a man's heart.

The next morning we parted, for they were going up into the country of the McLeods. And the last thing he said was: "I am a live man, who wears his death shroud up to his throat."

It was in those days that I met that McDonald who had second sight of the killing of John Campbell on his way to Uig—the seer fifty miles away. And I thank God I did believe all these miracles, humbly and efficiently. McDonald was a sober, elderly, reputable man. Why should he (like Autolycus) carry lies abroad? And then, to go deeper into the matter, why should one carry a doubting spirit into Skye? As well might a blind man visit the Tribuna in Florence or the Salle Carré of the Louvre. As well, I think, might a deaf man journey laboriously oversea and set himself down in Bayreuth.

Nay; though Cockney cheap-trippers and Yankee "Cookies" have made the Hebrides well nigh as common as a barber's chair, there are ghosts still to be seen by the curious and devout—but by them only. For the good Dr. Johnson, who was a Cockney cheap-tripper in his way, there were only rocks and water and lean sheep. The more reasonable Laird of Auchinleck,

trudging at his elbow, held pleasant converse with greogach and many a pragmatist ghost.

Well, it's all an old story now.

Still it is pleasant to remember that Dr. Johnson once played the bold adventurer, that he saw Flora MacDonald—a "woman of middle stature, soft features, gentle manners and elegant presence"—and liked the lady. It was like the meeting of Falstaff and Ossian, of Fleet street, and the misty Cuchullins.

* * *

When I was in Skye—

I had an affair with the moon in which there was neither sin nor shame—

'Tis a curious story and forms the thirteenth chapter of my forthcoming "Psychology of the Moon," but it is as much out of place here as a diamond in a monk's shirt—

And so we return to les envogués du moment—

* * *

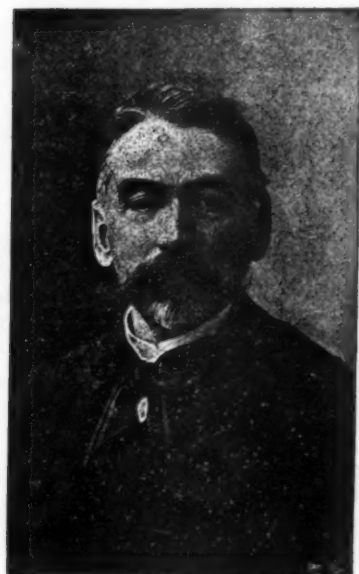
Mme. Alphonse Daudet's "Journées de Femme" well deserves the vogue of the moment. It is a pleasant, pretty book, unstained with any of the fervors of the ferocious, strident and abominable "new women" of our day. For these creatures Madame Daudet has neither care nor consideration.

"Independence, the 'emancipated' career, the fitting of women to be lawyers, physicians, &c., even the white, flaring caps of the Sisters of Charity—all this appears to me to be evidence of the fancies and the ambitions of an

inactive heart; the restlessness of women who have neither fire-side nor children, and who do not realize that they might employ in fulfilling those gentle duties the highest faculties of which a woman's nature is capable."

This is well said of her.

There are two careers for women, and only two. The one runs through the quiet grace of home. The other career for women is more ancient, though less honorable. Nor for excellence therein is it possible to compete with the sapphire-eyed girls of Greece, who bleached yellow their hair and ruddled their cheeks to the undoing of elders and philosophers. The female lawyer, the female doctor and, as Madame Daudet notices, the women who indulge in the cheap and selfish notoriety of philanthropy, are the pests of



STEPHANE MALLARMÉ

modern civilization. That the lower orders of womankind should work seems to be one of the sad necessities of any reasonable organization of society. A sad necessity, I said—though I do not know that I shed any tears over the lot of busy shopgirls and laborious plowwomen and factory workers. But for the modern strident woman—the hen who would fain crow as a cock—there is neither use nor necessity. She is noisy and she is a nuisance. Humbly but sincerely I would suggest that the devil fly away with her.

* * *

There are many charming reminiscences in Madame Daudet's book, as well there might be, for at her home she met all the famous men of letters in the France of the last thirty years. I have already written in THE MUSICAL COURIER of Madame Daudet's first book, the "Enfance d'une Parisienne." A womanly writer, imaginative, colorful, tender, her books are essentially that literature that women should create and that they only can create. A gossipy tenderness and a winsome fancy make these pages quite notable in modern prose.

* * *

In the days of my youth, when I was whetting my Latinity on Erasmus, I was greatly pleased with the dialogue "Ars Notoria." 'Twas a pleasant conversation, you may remember, between Desiderius and Erasmus in reference to a new method of acquiring universal wisdom. It was, in a word, a short cut to knowledge and the predecessor of all the "German in Six Lessons," "Mental Culture Overnight" and the like. This special chart contained "varios circulos" and in the circles were pictures of dragons, lions, leopards and other animals, each one of which was a pictorial peg on which depended certain knowledge, historical, natural, historico-natural and the dear Lord knows what. By conning this codex for fourteen days one was supposed to acquire "omnes disciplinas liberales"—all the sciences.

"I wish 'twere no chimerical art," said Erasmus sadly, for he liked the short cut to wisdom.

But Desiderius bade him remember the maxim of Isocrates and study diligence.

"Ay, but I forget as fast as I learn," said Erasmus.

It is the fate of a good many of us; not only the five daughters of Danaüs were sent to fetch water in a sieve.

* * *

And ever since the days of the Danaides systems have been cheap—the cheapest perhaps systems of mnemonics.

The latest has just been broached by Henry H. Fuller in his "Art of Memory, Being a Comprehensive and Practical System of Memory Culture." It would be excellent culture, I should fancy, to memorize this title. As for his book it is little more than threshing of the old chaff. For instance, he will assure you that if you wish to remember the number 1028 all you have to do is to remember that the final 2 and 8 equal the 10—and there you are. Again he will advance the information that to remember 3 you have to associate it with the fact that there are three feet in a yard or three sides to a triangle.

* * *

Of course every system of mnemonics is founded on the association of ideas. Mr. Fuller's associations are neither simple nor impressive. By way of illustration: Let us suppose that it is desired to recall the year in which occurred the birth of Hardicanute, the Danish King of England (1018). The last two figures are the same as the first two figures of any year in the nineteenth century; we also find that a century later, 1118, Thomas a-Becket was born, and that the order of Knights Templar was also founded in that year; 1118 is a date easily retained in the memory, as it is an eight preceded by three "ones." If we add to this date a number equal to the number of days in a year we will have the date when Luther, Raphael and Baber were born (1483).

If we wish to recollect the date of Rubens' birth we may associate it with that of Titian's, which was a century earlier, the same year that watches and violins were invented. It may also be noted that Titian died in the year before that of Rubens' birth, having lived to the age of ninety-nine. All this could be memorized by an exceedingly good memory, no other.

All of which is sheer dogmatism. The cue is as hard to remember as the fact. There is only one method of locking facts in the memory and that is assiduous reflection and diligent repetition. This may be helped by a scientific association of ideas, or perhaps I should say by an association of ideas that appeals to the individual mind. For instance, when I was in Jena I got by heart a deal of Goethe's "Faust." I doubt if I could recite the Zueignung even at this moment.

Yet I have only to light a Laferme cigarette and the lines—in regiments and thronging battalions—come back to me. You see in those days I smoked that kind of cigarette and there persists to-day an association between the first part of "Faust" and a Laferme 66A.

Now I would not introduce this method into the schools, yet I think it far pleasanter—and more effective—than that of Henry H. Fuller.

* * *

The efficiency of cues and catchwords varies with the personal equation. The system that will aid your memory might destroy mine. Few of us are students anyway. The student will devise some workable system of mnemonics for himself—the rest do not matter. 'Tis of absolutely no use to the average man—average schoolboy, shining-cheeked, average modern woman, with more cheek than Shakespeare's schoolboy—to know when the order of Knights Templar was founded or when Rubens was born. The average man were better employed in storing his memory with the technic of making a living and making himself useful to his generation. The average woman should study the fashions and mind her embroidery.

Of all the cants that are canted in this canting generation there is none quite so nauseous as the cant of universal education.

I quite agree with Mayor Van Wyck that there are too many schools in this city—and too much education. The lower classes are none the better for having their heads stuffed.

Col. Robert G. Ingersoll has said that a mechanic's bankbook is a sign that his wages are too high.

This is not true and is indeed a very silly falsehood. His bankbook is a sign of honest workmanship, thrift, industry and good citizenship. (I wish Colonel's Ingersoll's money were as honorably come by—they are dirty dollars, I think, that are got by blaspheming a God in whom one does not believe.)

But a library in a mechanic's home is a very bad sign. There is no reason why a mechanic's reading should go beyond his Bible, his bankbook, a book of dreams and a simple technical treatise on his trade.

* * *

Opposed as I am to the vulgarization of education, I have no fear that

Mr. Fuller's book will do much to increase it. He is milking the he-goat into a sieve, as Aristophanes put it strongly enough.

The book is issued by the National Publishing Company.

It is pleasant to learn that George Bernard Shaw has reformed. He has given up writing dramatic criticisms; he has married a philanthropic woman and he has had his hair cut. All these are steps in the right direction. Mr. Shaw has a smart little Irish brain and a shrewd little Irish talent. He was wasting them in mysogony and journalism. It is far better to write plays than to hate women. Far better is it to get married than to write for the *Saturday Review*.

And now if Mr. Shaw will drop the snobbery of socialism, trim his red beard and wear a shirt he will be well on the road to Damascus.

There is no especial æsthetic satisfaction, my dear Mr. Shaw, to be got out of writing paragraphs about your adventures—dramatic or matrimonial—and I trust you will keep yourself out of the news of the day for some time to come.

The chequer'd world's before thee; go, farewell!
Beware of Irishmen—and learn to spell.

There are men who speak of Anthony Hope-Hawkins with a sort of deference that is perhaps the due of men with hyphens. In addition to being



born with a hyphen, I fancy he must have been born with a caul. His luck has been beyond unassisted nature. A dozen men are doing quite as good work; some of them (like Egerton Castle) are doing the same work, but they hardly touch the skirts of Hope-Hawkins' triumphant success.

Well, he is a good, well-meaning creature and I never heard any harm of him. I admire his frank play for popularity and chuckle approvingly at his success. A much better man than he was of his party. In one of Sir Walter Scott's prefaces—perhaps to the "Fortunes of Nigel"—you will find a pretty defense of knuckling down to the average taste of the day.

"None shall find me rowing against the stream," said the old knight frankly, "I care not who knows it—I write for general amusement."

And so he did; but Anthony Hope-Hawkins, though he rows with the stream, writes not for general amusement—at least he writes not for mine. I take my Dumas neat and

Mr. Hope-Hawkins may keep his soda water for the ladies. Incidentally I should advise him to make hay while the sun shines. I am no deuteroscopist, but—as slangy folks say—I can see his finish.

Stéphane Mallarmé is dead. He died in Paris last Friday in the fifty-sixth year of his age. Two years ago, after Verlaine's death, he was chosen poète des poètes by his peers. This was in February, 1896, at a general election at which the poets and writers of France balloted for Verlaine's successor. And many were named, but Mallarmé was chosen Recteur des Lettres Modernes.

Mallarmé's prose is a negligible quantity. The "Variations sur un Sujet," the "Villiers de l'Isle Adam" oration, the preface to "Vathek"—none of them has any hold on the future.

But his verse?

That is another day.

Before discussing his poetry I might jot down the few simple facts of his life. He was born in Paris of a decent house. In his youth he taught English in various provincial schools. Ultimately he became professor of English at the Collège Rollin. 'Twas a modest appointment, but sufficed. He leaves a widow and daughter.

Mallarmé was a friend of many of the best men in Paris. He was very intimate with the Goncourts and with Alphonse Daudet. There is pleasant talk of him in Madame Daudet's book, which I have mentioned above. Whistler was his friend and painted his portrait. It was through Mallarmé's influence that Whistler's portrait of his mother was bought for the Luxembourg Gallery.

Mallarmé was strongly influenced by Emerson, Shelley, at one time by Swinburne, and by Edgar Allan Poe, whose poems he translated. The Poe translation, by the way, is marvelously close, preserving the very shape

and color of the thought and the subtlest note of music. This is a work that will keep his name sweet for generations.

Mallarmé was of the Parnassians, but he outran them. He melted verse into music.

Chant to yourself—because you can't make yourself an orchestra—this masterpiece of his, "L'après midi d'un faune":

EGLOGUE.

Fragment.

O bords siciliens d'un calme marécage
Qu'à l'envi des soliels ma vanité saccage,
Tacite sous les fleurs d'étincelles, contez
"Que je coupais ici les creux roseaux domptes
Par le talent: quand, sur l'eau glauque de lointaines
Verdures dédiant leur vigne à des fontaines
Oudoie une blancheur animale au repos:
Et qu'au prélude lent ou naissent les pipeaux,
Ce vol de cygnes, non, de naïades, se sauve
Ou plonge—"

Inerte, tout brule dans l'heure fauve
Sans marquer par quel art ensemble décala
Trop d'hymen souhaité de qui cherche le la:
Alors m'éveillerais-je à la ferveur première,
Droit et seul, sous un flot antique de lumière,
Lys, et l'un de vous pour l'ingénuité.
Autre que ce doux rien par leur lèvre ébruité
Le baiser, qui tout bas des perfides assure,
Mon sein, vierge de preuve, atteste une morsure
Mystérieuse, due à quelque auguste dent;
Mais bast! arcane tel élu pour confident
Le jonc vaste et jumeau d'ont sur l'azur ou joue:
Qui, détournant à soi le trouble de la joue,
Rêve, dans un salo long, que nous amusions
La beauté d'alentour par des confusions
Faunes entre elle-mêna et notre chant crédule:
Et de faire aussi haut que l'amour se module
Et anouir du songe ordinaire de dos
Ou de flanc poursuivis avec nos regards clos,
Une sonore, vaine et monotone ligne.

Tâche donc, instrument des fuites, ô maligne
Syrinx, de re fleurir aux lacs ou tu m'attends!
Moi, de ma rumeur, fier, je vais parler longtemps
Des déesses: et, par d'idolâtres peintures,
A leur ombre enlever encore des ceintures;
Ainsi, quand des raisins j'ai sucé la clarté,
Pour bannir un regret par ma feinte écarté,
Rieur, j'élève au ciel d'été la grappe vide
Et, soufflant dans ses peaux lumineuses, avide
D'ivresse, jusqu'au soir je regarde au travers.

The marvelous verbal orchestration of it!

Mallarmé was one of the earliest of the French Wagnerolaters. He fought for him in prose and verse. In prose he demonstrated that Wagner had created, this musician! a drama, which was in turn to create a literature. It was a point well made. Wagner's influence on modern literature has been very great. I do not agree with Mallarmé as to the beneficence of this influence. It has been, I believe, injurious and nefast; but of that another time. (There is time enough, the dear Lord knows, and after time an unreasonable stretch of eternity.)

Having judged Wagner in prose Mallarmé expressed—and justified—in verse the emotion this musician had inspired in the poet whose realm he had so stormily invaded:

Le silence déjà funèbre d'une moire
Dispose plus qu'un pli seul sur le mobilier
Que doit un tassement du principal pilier
Précipiter avec le manque de mémoire.

Notre si vieil ébat triomphal du grimoire,
Hiéroglyphes dont s'exalte le millier
A propager de l'aile un frisson familier,
Enfouissez-le-moi plutôt dans une armoire!

Du souriant fracas originel haï
Entre elles de clartés maitresses a jailli
Jusque vers un parvis né pour leur simulacre,

Trompettes tout haut d'or pamé sur les vélins,
Le dieu Richard Wagner, irradiant un sacre
Mal tu par l'encre même en sanglots sybillins.

Mallarmé was the head and front of the symbolists.

Indeed, in writing of the symbolists it is necessary only to mention Sté-

phane Mallarmé. I say this with a full knowledge of René Ghil, whose books I read very faithfully once upon a time, Nor need it here be any question of Maurice Maeterlinck and his dark followers; nor of William Sharpe, who is merely an inerudite translator. Ghil (like Verhaeren) is of Flemish origin, and claims Spanish blood. His work is, in a large measure, an euphuistic elaboration of Mallarmé. His euphuism led him to expand Rimbaud's famous theory of the color of the vowels—A black, E white, I red, U green, O blue. He found their tone equivalents. For him the organ is black, the harp white, the violins blue, the brasses red, and the flutes yellow. He went even further and assigned to each consonant its hue and tone. All of which is inutile and fictive.

I wish to give as clear an explanation as I can of the symbol as Mallarmé uses it. George Moore, in his "Confessions of a Young Man," touches upon the matter, but darkly and inadequately. So far as I know, no helpful analysis has yet been made. Mr. Sharpe is quite abroad and Mr. Moore halts.

In the first place one must get away from the antique meaning of the word symbol, for it is evident that all literature is symbolic. Indeed, in a wide sense of the word, Shakespeare is an impenitent—and in the sonnets an immoral—symbolist.

Mallarmé has narrowed the meaning of the word. With him symbolism is at once a mode of thought and a form of expression.

His theory of poetry is a plain matter, an Hellenic commonplace. It is the duty of poetry—art of sounds and rhythms—to create emotions. Now the emotions, it is evident, are inseparable from their causes, from the ideas which evoke them.

Pleasure nor grief exist abstractly; there are pleasant ideas or grievous ones. There must be a nice adjustment between the emotions and the syllables and rhythms chosen to evoke them. The emotions Mallarmé wishes to excite are those of intellectual joy, of subtle speculation, the extreme joy of thought about thought. The symbol is his *motif* which he develops, logically and inevitably, through premeditated syllables, evocative of certain emotions.

Take, for instance, his "Faune," the eclogue I quoted above.

A faun in the glow of an antique afternoon saw light nymphs, loving and joyous. They fled. And the faun is sad; it was a dream—gone forever. But he understands that all things seen are merely dreams of the soul. He summons again the mad and loving phantoms. He recreates their forms; their hot kisses stain his lips; he would fain clasp the fairest—and again the vision vanishes. But how vain would be regret! For when he will he may recall the riant nymphs, phantasies of the soul.

This is at once Mallarmé's philosophy and mode.

Poetry is an art as complex, as subtle and difficult as the art of music. For a man unlearned in the art of music to admire Beethoven is an affectation and impertinence. Why should the uninstructed person pretend to judge the equally elaborate art of poetry? It is absurd.

Mallarmé wrote for the savant in this beautiful art.

Here and there a precise word, premeditated, logical, necessary for the development of the motif; for the rest syllables purely musical.

"A noble poet is dead. Regrets? But what then is the death of a man but the vanishing of one of our dreams? Men, whom we believe real, are but the triste opacité de leurs spectres futurs. But the poet beyond his vain physical existence, lives for us a high, imperishable life. The poet is a solemn agitation of words; the death of a poet purifies our fiction of him." He wrote this of Gautier.

Another symbol:

"In a desolate cloister cell an old monk transcribes patient writings. He has lived ignorant and chaste; he copies an ancient manuscript, it may be some naïf romance of Alexandria, in which two laughing children meet and kiss timidly. And desire creeps into the empty, idle soul of the good monk. He summons the lovers to live for him their moods of tenderness and passion. And forthwith he comes to be himself this young and happy lover."

This is from the prose for "Des Esseintes." Is it a souvenir or a dream? Perhaps the fantastic hyperbole of a far-off recollection. The monk wishes in his cell to live the young and splendid life of love. And he lives it. He walks with the riant girl in familiar gardens. Touched with love he sees a transfigured world. The flowers are larger; great lilies nod enchanted; he wanders in a radiant dream. Then love passes and the miracle is finished. He dreams again that he is a poor old monk; vainly he cries to the riant girl. He bends again over his parchments, a phantom irked by an obscure destiny. He waits until this dream too shall be effaced, when the black pall falls and death is.

Mallarmé published this sonnet not long ago:

Surgi de la croupe et du bond
D'une verrerie éphémère,
Sans fleurir la veillée amère
Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont
Bu, ni son amant ni ma mère
Jamais à la même chimère
Moi, sylphe, de ce froid plafond!

Le pur vase d'aucun breuvage
Que l'inexhaustible veuvage
Agonise, mais ne consent,

Naïf baiser des plus funèbres,
A rien expirer annonçant
Une rose dans les ténèbres.

It may be that in some such way as this he approached his symbol: There is on the table a vase, delicate, fragile, in which lately the flowers stood radiant. The poet perceives it. He considers its exquisite form, daintily turned; the shapely flanks which seem to throb. He observes the neck rising gracefully to end in sudden interruption. Sadly the poet muses that no flower is there to console his bitter vigil. And here, I take it, is the point of poetical departure. Why then cannot he find in himself, the poet, this flower which he desires? Can he not by his sovereign will evoke one flower? No doubt by his very birth he is condemned to this inefficiency; an antique and hereditary inertia cumbers him. No doubt his parents neglected to dower him with this power of evocation; neglected to drink at the fecund spring of chimera; and now the spring is dry. The poet agonizes and in vain. The vase is empty. For him there is only sad vacuity, empty; and his revolt is empty. He cannot summon the dead.

And finally read this sonnet:

Une dentelle s'abolit
Dans le doute du Jeu suprême
A n'entr'ouvrir, comme un blasphème,
Qu'une absence éternelle de lit.

Cet unanime blanc conflit
D'une guirlande avec la même,
Enfui contre la vitre blême
Flotte plus qu'il n'enselevit.

Mais chez qui du rêve se dore,
Tristement dort une mandore
Au creux néant musicien,

Telle que, vers quelque fenêtre,
Selon nul ventre que le sien,
Filial on aurait pu naître.

A lace curtain; this is the subject, the symbol, the motif; the poet's point of departure. He sees the lace curtain hanging at his window. It suggests to him a nuptial couch. Then he perceives there is no bed under the swaying lace; this to him seems a blasphemy; futile lace stretched across the pale and empty window. He watches the white, monotonous conflict of vague lines on the shadowy window-panes, but he cannot recover that fugitive impression of a nuptial couch. But now the Dream comes and effaces his regret; because in the soul of him who knows the Dream, a lute wakes eternally; because in the secret soul of him the magic mandora of phantasy wakes evermore. What matters then the absence of a bed under this lace? The poet conceives himself delivered of the Dream, child of this phantasy which dwells ever in the soul. The curving contour of the lute—is it not the royal womb where grows, safe from the exasperations of daily existence, the intimate life, the patient immortal life of art?

And this lace, fluctuant, vague, is indeed the sumptuous curtain of a bed truly real—bed where the poet himself is born.

To turn one of Mallarmé's golden symbols into even barren and sodden prose is at once difficult and absurd. It is as though one were to write out in drab words a Chopin étude—though that, too, has been done in this journal.

My whole attempt has been to expose, in a slight measure, Mallarmé's technique—his method of using the symbol. The familiar object is his point of departure; he passes thence to its poetical intention. And again: His thematic development is carried on by certain chosen, premeditated words; for the rest there is only syllabic color and syllabic tone.

As yet I can hardly realize that he is dead—he bulked so large over modern literature. Vale—great poet! And now at last you have read the last, dark symbol, the eternal symbol of life and death.

VANCE THOMPSON.

THE London Times gives some instances of the mismanagement in the Art Library at the South Kensington Museum. The scandal of the old catalogue is illustrated as follows:

"H. C. Reneue is given in the catalogue as an author's name; it is really a misprint for the French word meaning 'revised.' Deel is also given as an author, the word being the Dutch for 'volume.' The title of a book on the Marian Annals, 'Mariani Fasti,' is given as an author's name, Fasti being made the surname and Mariani the Christian name."



THERE was a man who spent his youth and manhood in Algeria, killing the black lion, which is the most savage of the lion breed.

It was Pertuiset.

He fumbled a black pelt with his foot.

"That hide?" said Pertuiset, slayer of lions; "ay, I killed the beast that once walked in it. It was a joyous killing. The first night I spent on the watch by the body of a dead horse. No lion appeared. All the next day I stuck to my post. Mon dieu! how that pestilent carcass stank. It had been lying, like Lazarus, three days and three nights. I tied up my nose and waited. About midnight I heard a lion roaring far off. Then for a long time there was silence. At last I heard a noise, as of cattle trotting over the sand. In a few moments a young lion appeared in the clearing. He lurched slowly into the moonlight and advanced to where the dead horse lay. He was within ten feet of my ambuscade when he began to eat.

"I sighted my rifle and laid my finger on the trigger. Before I could pull it there suddenly pushed into the clearing, not four feet from where I lay, a gigantic lion, which stood lashing its tail and growling. I swung my weapon round and, without attempting to take aim, fired into his head. The beast went down, roaring horribly. He rolled and tore up the earth, and at last began to sob and cry like a human creature. His cries, sometimes plaintive, sometimes full of rage, were terrible.

"While this fellow roared there in his dying agony three other lions came up and joined in the awful concert. It was as if they were bidding the old lion farewell. I made no attempt to shoot, and finally they drew off, leaving the old lion dead on the sand. I lay in my ambush until daylight, when the natives from the neighboring village of Barral came out, and we carried the old beast home in triumph. The others were red lions; they are usually gay and good natured and rarely fight unless driven into a corner. The black lion is a very different beast. He is a man-eater and is sullen and malicious, and, even as a cub, is rarely captured alive."

Thus Pertuiset, slayer of lions.

An old, grizzled, sun-stained man, he came up out of the desert of Africa with his trophies of black lion skins, and settled in Paris. He had long turned the corner of fifty.

A mighty hunter before the Lord.

"Pertuiset is mad," said Aurélien Scholl. "For the last fifteen days he has shut himself up with a paint box. The old idiot never before had a brush in his hand; it is second childhood."

It was the breaking out of art. It was the lion slayer turning painter.

"Manet was a friend of mine," said Pertuiset, painter of white nights, "and when he was ill I used to go to his studio to cheer him up. One day I was clowning for him—my poor friend was ill, and I sought to distract his mind from his troubles. He had just finished his portrait of Faure, the tenor.

"Tell me, Manet," said I, 'how to paint a head.'

"He who knows how to paint a head," said Manet, 'has nothing more to learn; he can do anything.'

"Well," said I jocosely, 'upon my word I believe I can paint a better head than that. And to show you I am not joking I will bet a dinner for ten that in fifteen days I shall bring you a better painted head than your Faure, and you shall be the judge.'

"The master laughed and my little joke had accomplished its purpose. In fact the jest wore well. During the fortnight the master never failed to inquire how my 'head' was coming on. Always I turned the conversation. On the fifteenth day I went to the studio. Of course Manet asked for the picture. He insisted that I had not fairly lost the bet and that it was my duty to try at least and fulfill the conditions. He persisted and gave me brushes, colors and canvas. It was not until I got home that I discovered he had forgotten to give me a model. There was a rose in a flower vase on my table, and I thought—since Manet had neglected to give me a head—I would paint that; 'twould do as well."

"For two days," said Pertuiset, "I did my best to reproduce that rose on canvas. I kept on touching and retouching it until my rose became a tomato.

"It was extraordinary, but I didn't see what I could do about it, but go on and make it as good a tomato as possible.

"I worked away for another day and was shocked to discover that my confounded tomato was getting away from me. In fact it was no longer a tomato, but a red and yellow ball. I knew that would never do. So I went to bed to think it over. When I looked at my tomato—or red and yellow ball—in the morning it seemed to me to resemble an orange. So I painted away on it until dark, making it an orange.

In the morning when I awoke, thank God! it was still an orange.

"I took it to Manet.

"Here is my picture," said I, 'what do you think of it?'

"He looked at it for a long time, at first with astonishment and then with evident satisfaction. He said: 'C'est curieux, l'orange tourne et il y a de l'air. Continuez.'

"And so I began artist," said Pertuiset, "and to please my good friend I continued. On my way home I bought a pot of geraniums; three days later I went to Manet triumphant. 'What do you say to that?' I asked.

"I say your flower is marvelous," said he. At that moment two of his friends came in. The first said: 'Tiens, you have a beautiful geranium there'; the other said: 'How much do you want for it?' Manet and I exchanged glances, and in spite of all our efforts burst out laughing. Manet said to his friends: 'It is a Pertuiset.'

"A few days before his death Manet looked over my canvases. He said: 'It is well, my dear friend; in a little while you will astonish the artists.'

It was an encomium and a prophecy.

Pertuiset has astonished the artists—

Those rare pictures of his; white nights of Africa, through which the beasts stalk shadowy; blue nights full of stars; the jungle, full of green darkness; the sands spread like a brown blanket; the great, foul, swollen rivers of this magnificent Africa; the lions skulking from the dawn or gathering with harsh cries to celebrate the fall of night; the night birds splashing in the windy disordered sky; these are the rare pictures of Pertuiset.

It was a long stride from that rose that tried to be a tomato and turned out to be an orange. The Pertuiset made it alone. Only Pertuiset a Pertuiset can instruct—thou Tartarin of painters, slayer of black lions!

A number of additions have been made to the sculpture galleries of the Louvre. The most notable are a carving in wood of a Christ on the cross, in the best Gothic manner, a statue, presumably of the sixteenth century, from the Chateau de Chantelle, and the bust of a girl by Houdon.

A statue to Garnier is to be put up in Paris. It should stand in the Place de l'Opéra—fronting his greater monument.

V. T.

M. FAGUET AND W. ARCHER.

THE following article by M. Faguet, the eminent dramatic critic of the *Journal des Debats*, on William Archer, the English critic and translator of Ibsen, and Mr. Archer's news of the drama and dramatic literature, is, we think, valuable not only for its appreciation of Mr. Archer's work, but more so for the expression of the opinions of one of the most authoritative French critical writers on the forms and functions of dramatic art:

I should like to devote a review to that dramatist who, it seems to me, has had, during the last twenty years in Europe, the majority of essential ideas and in all cases has been an honor to our modest progression. You will readily gather, since I have cited him so often in my weekly talks, that I speak of William Archer.

William Archer, who must be about fifty to-day, or nearly that, started as a dramatic critic about 1875 on the London *Figaro*, which had been founded and kept going with considerable difficulty and trouble by the French-American Mortimer.

Mortimer, American by origin, but for a long time Parisian, and whom Augustin Filon, from whom I learnt the details, knew perfectly at St. Cloud under the Second Empire, then wished to lift criticism from the absolute state of slavery in which it had existed up to the year 1870.

Before that date Mr. Filon says a certain Chatterton, formerly an usher, but who had become director of the three theatres, and who was commonly called by his proud friends the Napoleon of the theatre, pretended to debar Clement Scott, critic of the *Weekly Dispatch*, the entrance to any of his theatres, refusing his money at the box office. The actor he criticised declared himself libeled and appealed to a jury. The jury, composed of tradesmen, judging from a commercial point of view, decided in favor of the artist. Mortimer, who had fled from a land of tyranny, and who had seen from near by disgraceful imperial absolutism, desired to see criticism as free in free England as in oppressed France, and opened a free tribune to Clement Scott and William Archer, sustained, upheld and defended them, founding through strength of tenacity the independence of dramatic criticism.

It was in this humble and healthy home that William Archer first drilled, and he acquired, not little by little, but in a very short time, thanks to his close study, infinite skillfulness, simple and comprehensive, a penetrating intelligence, a full possession of the things of the theatre and an authority which for a considerable time has been undisputed in England and Europe.

The education of his mind was derived, as you may imagine, from the English dramatists of this middle century, Sidney Grundy, Arthur Jones and Arthur Pinero—for from an early date he was passionately addicted to the theatre, and habituated himself, while still young, to judge of a piece across the footlights, which is the true way to judge justly—and as you may well think from the great man whose first name he has the honor to bear.

We see certain regrets full of humor, sufficiently bitter humor, which he expresses sometimes. Mr. Archer would like to see played before he dies—it is not too much to ask—the whole or at least half of Shakespeare. A German, if he does not die too young, may carry this satisfaction to the tomb, but a Frenchman, an Italian, or a Spaniard, never, nor yet an Englishman. Listen to Mr. Archer's lament upon this point:

"A production by the Irving Club gave me the opportunity of seeing on the boards a play unknown to me. It was 'All's Well that Ends Well.' I never miss the opportunity of gathering into my scrapbag a new sample of Shakespeare and diligently add to my collection. As I have the rare privilege of being English, or nearly so, and of not being German, I shall go to my grave without ever having seen with my eyes the entire cycle of his playable plays. My ambition would stop with 'Troilus and Cressida,' which was not destined for the theatre, and with 'Titus Andronicus,' which is absurd. But there remain 'The Tempest,' 'Julius Cæsar,' 'Coriolanus,' 'Timon of Athens,' &c. Far be it from me to uphold that all Shakespeare's pieces, nor even any, should be constantly played, but is it purely a vision to dream of a theatre where each year, for a few evenings, one or two of Shakespeare's least known plays might be seen, so that the entire repertory might in this way pass in review once in ten years? The Germans have theatres of this kind, but we poor insulars have not the means of seeing one. I hasten to say that 'All's Well that Ends Well' is no great loss to the theatre. 'Julius Cæsar,' 'Coriolanus,' 'Cymbeline,' and the two parts of 'Henry VI.' are the pieces which could best be revived for modern audiences. It is not so with 'All's Well that Ends Well.' Hazlitt calls it 'one of the pleasantest comedies of our author.' I think that 'un' was forgotten by the typesetter before the word pleasant."

Alas! my dear Mr. Archer, we suffer from exactly the same evil as you. You cannot know whether a drama is a dramatic work or not until you have seen it played, and it is impossible for us to know if three-quarters of Corneille's dramas are dramatic or not, for they are never played. We professors of dramatic literature are in this wise forced to tell our pupils "It is probable that such a piece of Corneille's is a good piece, and is reasonable to think that such another is not bad." For the rest say nothing, and now examine the style and follow the different changes, treading in the footsteps of your predecessor.

You remember when Ibsen's "John Gabriel Borkmann" was printed in France, but not yet played, I risked writing an admiring notice which you did me the honor of immediately demanding, in order to introduce the production about to be given in London. I affirmed that the piece was a chef-d'oeuvre. More than this, that it was dramatic. Of that I knew nothing, and I met precisely at that moment two of my fellow critics, who declared to me, the one that "John Gabriel Borkmann" was stupid and the other that it was idiotic. The one had read it, but the other I could wager never opened it. Well! the one who had read it and found it stupid, the one who ignored it and found it absurd, and the one who found it admirable were all incompetent, the one as much as the other, all equally incapable of expressing judgment, for we had none of us seen it on the boards. I, only, had the impertinence to risk praising it.

As regards Corneille we French are in the same condition as the English with Shakespeare. Of Corneille's forty pieces, our theatres play four. Sometimes (the honor of this belongs to the Odéon), sometimes at a matinee, we see "Theodora de Heraclius," with an explanatory conference. The conference is explanatory above all of the explainer's embarrassment, who, as a matter of fact, has never seen the piece presented, has just come to see it, speaks before he has seen it, and gives you his impressions of the work before he has received them himself. Still it is something to have this little. All honor to the Odéon.

Outside of these rare occasions, four-fifths of Corneille and the half of Racine are simply books for reading, like the "Characters" of La Bruyere. We have finished by finding that Racine is "tender Racine" and that he was above all a moralist, that the end of Corneille is the struggle between passion and duty and that formulas evidently invented by men who had never seen either one or other on the stage, and who had never even read but four or five pieces, circulate in our best manual of literature. The theatre in France, as in England, serves little to instruct. We must take its part. But I am digressing. I only wish to give you an idea of how Mr. Archer's mind was educated.

It was extensive, it was varied—although it is visible that the northern literatures have had considerably more part than those of the south—it was

difficult. Take note on this point—that it took place at an excellent epoch, an epoch of transition, of indecision, of expectation and groping. This is marvelous for the education of a critic. It was of consequence that he was not twenty years old in an epoch of literary stability. One of the greatest modern critics is Voltaire—it is incontestable. Nevertheless, he is a little narrow—that is also incontestable. Why is it? Because he was twenty years of age in 1715, and in spite of the literary war between the ancients and moderns, in 1715 a man was still generally under the influence of the great classic literature of 1660-1700. The mind in some way modeled itself on it and received a bent and a decided form, *ne varietur*.

Voltaire also never abandoned the classic ideal, and was, almost to the end, a literary missionary.

He is "modern" to the life, but in a very particular manner. His modernism consists in assuring you a thousand times that all antiquity is inferior to the seventeenth century and that the seventeenth century has invented a crowd of marvelous things which antiquity never knew. He is modern exactly as Charles Perrault was sixty years before him, which is precisely being no more so. At the bottom "there is no one but one Racine." That is the end of his literary thought. He is bound by 1670. When you are born the day after an epoch in literature such as the second half of the seventeenth century, nothing is more natural than this sort of attachment and this sort of bias.

Would you like another example—*sic parvis componere magna*—which is a little ridiculous to speak of after the preceding, but that my excuse for using it is that I know it well. Would you like mine? It is clear, taking all things into account, that I am sufficiently averse to novelties. Why? Because I was brought up on Augier, Dumas fils and Sardou; that is to say, during an epoch when the theatre was conscious of one of its forms, the most definite, the most clear and the most perfect, during a brilliant epoch, the most brilliant in my opinion since Molière, of the Theatre Comique Française, during an epoch destined to become classic. Since then, for me, a good comedy is a comedy which resembles a comedy of Augier's, unless it should resemble a comedy of Dumas fils, or a comedy of M. Sardou's.

I am a reactionist, you understand. For the rest I have, thank Heaven! a sufficiently large faculty of eclecticism and I have developed it by reading who came from the north and who from the south. Yes, without doubt, or at least, it pleases me to believe so. Still, the foundation of our first education and our first impressions will always subsist, so that I shall always be a man who the first time he witnessed a first night, saw "Maitre Guerin" played. My personal, secret, almost subconscious "canon" will always be, will I, nil I, the comedy of 1865.

William Archer, on the contrary, was twenty years of age at a moment of indecisions and thoughts, a moment where the contemporary dramatic literature of England was trying to have birth. He saw the oscillations of Sidney Grundy between adaptations of French pieces and small comedies of national manners, the oscillations of Arthur Jones between melodrama and satirical comedy, the oscillations of Mr. Pinero between comedies of manners and force. It was through this medley and this conflict that he searched his wat, made his observations and gained his experience, and that he gathered, as it were, not one unique idea, quickly taking, too quickly taking, the character of a rule and a law, but a mass of diverse ideas and a multiplicity of points of view.

And if the first quality of a critic is to understand everything and the second to explain everything, after which if we can permit him anything else, the truth is we should demand nothing else of William Archer, born very intelligent and placed by fate in a very good school for comprehending many very different things, and for not having blinkers on the two sides of his intellectual gaze.

If he was well prepared intellectually to be a good critic he was even better fitted for it by character.

The first moral quality of a critic is unsociability.

It is recognized that he must not push this to the point of savage misanthropy, and that I do not give Saint Simeon Stylites as the type of a literary critic. But there is no harm in his being at least our pattern. Yes, in a certain measure, if it is not too great, unsociability is the first moral quality of a critic.

It is impossible for a critic to be worldly. Impossible in every sense, for if he frequents drawing rooms and takes notice of the solicitations to which he is exposed he will soon no longer be a critic the least in the world, and they will say of him with reason what Michel said to La Palude in "A Beau Marriage": "La Palude, a chemist! makes no chemicals, he makes sweetmeats, candied prunes and mirabelles."

Or if he criticises without noticing the solicitations of which he is the amiable object in drawing rooms, it is very simple to see he will start them all. No, it is very difficult to be a critic and a man of the world.

That which is easy is to be a man of the world and a critic. And in truth they are all this. And pretty criticisms, trenchant, bright and just, they often make. Only they never make them except by word of mouth, and the words are fleeting. Their criticism would be prettily frozen if they knew it was to be placed on paper and passed on the morrow before the eyes of the

author and his friends. A rapid vision of closed drawing rooms would quickly picture itself before his eyes.

At a dinner one day someone spoke of a play by a sufficiently celebrated author. "It is delicious!" a friend of the author said; "delicious!"

"Exquisite!" echoed a critic who was there.

"Really?"

"Certainly."

"But you said in your article that it was idiotic."

"Yes, in my article. In my articles you know—"

"Well? In your articles?"

"In my articles—I am always sincere."

This is the role that the critic is forced to play among his companions, and it is easy to see he can play it once, but it is impossible to continue it. You have also remarked for whom Molière reserves the personation of the critic in one of his most celebrated comedies? It is for Alceste, it is for the misanthrope. And what happens to Alceste? It happens that he is forced at the end of the piece to exile himself from the world; that is to say, from the drawing room of Célimène, who was for him the entire world. It is the writer's opinion that Molière wrote for the critics of the future.

Still less is it possible for the critic to live in the world of theatres. To frequent familiarly with authors, managers, actors and actresses will tie him hand and foot at the end of six months. Friendship has not only its exactions, but it has its sleeping potions. To hurt the people we like, who are amiable, whom we see across the lines we are writing with their bright, gay smile, handsome, seducing or supplicatory, is it possible?

For, in fact, the critic is a very honest man—but you see in what situation he finds himself. He is placed between his friends of the theatre and the public. To which side would you have him lean, even unconsciously? That author, that actor are charming beings with whom I dined yesterday; and the public, well, the public, after all, is a gentleman I do not know. Oh, but it is easy when the character is soft to sacrifice the gentleman we do not know.

Remark another thing even more grave. It is that we are sincere in our complaisance. From the moment that the piece of a dear friend shall be good it becomes more or less so—that is, to us. It is so without our willing it. It is a suggestion. Sometimes we have given him advice. He has not followed it; still we gave it. We feel ourselves in a small way his collaborator, which renders us either very indulgent toward him or furious against him—it is the moral history of all collaborations, but still we hold ourselves bound by his conduct even when he has followed your directions. At least he asked you for them. He is all the same a good fellow!

No, I tell you it is impossible. In truth we must acknowledge that the danger is less of our being able to believe in dramatic criticism than in literary criticism, so styled. In literary criticism, where camaraderie exists, it exerts its influence without counterpoise. No one is there to contradict you, not even to remind you that you give way to the sweet influences of friendship. In a theatre there is the public which rudely dissipates your illusions. It notifies you often, with a clearness which leaves nothing to be desired, that there is no friendship which binds it; that the piece is not good, and that your favorite actor is detestable. It is one of the reasons, I have often said, why I love the theatre so much. It is brutal. The public has a voice in the matter and we hear it even, as Mr. Prudhomme says, when that voice is silent. Even when your criticism makes it understand the whole thing, it cannot, as the Chinese say, "save it, the face of it," transforming a check into an apparent success, such as it can do and does do, at least partially, for a book.

In this way the critic is saved the prejudices of heart and mind by the attitude of the public, who notify him and teach him.

But again must he, for all that, have such a disposition that the public can influence him. Often it is this way, but not always. There are critics who cannot feel outside public sentiment. Public sentiment shapes them as it were mechanically, as it were chemically, by instantaneous combination. Good critics otherwise, or at least good literary historians. For it is from them that we can find out the just and precise measure of the impression such a work produced at such an epoch on the spectator. They are thermometers. By parentheses, I should like very well from my study of the theatre of the past to know who was at that period the thermometrical critic. This is absolutely necessary for me to keep an account of the taste of the public from such a date to such another. But it is almost impossible to know. This would be a means. Take statistics on the number of representations of considerable pieces, and then for each return to the first production and see who was the critic who was able to judge ahead as the number judged later. But this method is very difficult and it is not otherwise sure.

Then there are the critics who feel fatally with the crowd; but there are ones who are perfectly isolated in a theatre, who are only surrounded by the people of their ideas, of their tastes and tendencies. I beg of you to believe that if posterity takes the measure of the public taste of the nineteenth century by the articles of my illustrious predecessor, J. J. Weiss—

Then those who have theatrical friendships, and are familiar with managers, actors and actresses, what counterbalance have they against the secret inspirations which spring from their hearts? None. None other but their

taste itself. But there! It has been said for a long time the mind is often the dupe of the heart.

The more then that you feel yourself anonymous, independent of the public's influence, the more it will be essential to not create another dependence, another servitude, unconscious and involuntarily on the side of the theatrical world. And thus in every regard unsociability is the first moral quality of the critic.

Mr. Archer is not an insatiable being, but he is an Alceste, and an Alceste, I fancy, who, in order never to be obliged some day to quit the drawing room of Célimène, has begun by never entering it. On principle—our principles are the traits of character which we make laws to ourselves because we find them good, for the rest an idea begins always by being a fact, which becomes an idea in growing, but they are none the less principles—on principle he never goes into the world; on principle he abstains from frequenting the theatre lobbies, or from holding personal relations with artists. He is a solitary and a student. He is a scholar who goes every night to the show, or rather he is a library which transports itself every evening to the theatre.

That which he owes to this quality or whim, whichever you will, is his independence which is absolute, his freedom of mind which is sovereign, his mastership of himself and his authority. He has prepared himself for criticism like an antique athlete, according to Horace—prepared himself for his austere profession. All this does not prevent him from being the best man in the world and the most modest. But it is sufficient to speak of his character, for more one could never talk enough to say all the good of him which one should think; and it is now time to occupy ourselves with his general idea.

EMILE FAGUET.

LITERARY NOTES.

GABRIEL FINNE, the Norwegian novelist, is gaining some notoriety in the German reviews. But he is mistaken—he is not really condemned to public admiration.

The author of "Bolette Ström" and "The Daughters of Doctor Wang" set out to be immoral. Finne is conspicuous among the Norwegian writers as the painter of vice and immorality—the vice and immorality of body and soul. Cynically, brutally, he flays the human monster, studying the quivering flesh, peering into the black corners of the soul. Naturally he assumes the airs of a blond and Scandinavian Zola. He proclaims himself an artist; he argues that hideous as his subject is, it is still worth studying.

I grant it all—

But why in the form of fiction, my dear viking of the dirty seas of vice?

For thirty-five years, or more, Lombroso, that indefatigable scrap-book scientist, has busied himself with the work of documentation. His new volume ("Genio e degenerazio; nuovi studi, e nuove Cattaglie"; Sandrosi, Milan) is a supplement to the study of genius and insanity that first made his name known outside of Italy. Indeed Lombroso has done no more than reinforce his argument and buttress up, by examples drawn from here and there, his thesis.

You know it of old—

Genius is degeneration; it was Balzac who said: "Le talent est une maladie"; Lombroso has erected on the epigram a monstrous system.

The present volume falls apart in two divisions. In the first the author studies the general theories of the psychology of genius and emphasizes the main points of his system, laying great stress upon the retrogressive phenomena of evolution, upon partial evolution and the evolutive phenomena of degeneration.

In the second part he takes up the madmen of talent—geni alienati—Beccaria, Leopardi, Alfieri, Tasso, Byron, Rossetti, Zola, Poe, de Quincey, Hoffmann, Victor Hugo, Lucretius, Cardan, Blake K. T. C. Of course all this is the old chaff that Lombroso has been threshing for a quarter of a century and that Max Simon "Nordau" blew about a few years ago. Still Lombroso has thrown out his dragnet and dragged in a few new names. How much dependence is to be placed upon this "scientist" may be gathered from the fact that he does not know even the names of the writers he pretends to have read and "classed." The roguish old buffoon! Thus he writes with pompous disapproval of "Carel," and after a bit you discover that he is referring to François de Curel. He makes quite a bête noir of "Eddington Symon." Would you imagine this to be no other than John Addington Symonds?

So much for the "scientific" accuracy of this shameless, old "scientist." I need not mention other instances of his negligence. His whole work is vitiated by them. Personally I believe that Lombroso is dishonest—that he knowingly falsifies data and sophisticates quotations. But assume he is no more than careless; does not this carelessness destroy the value of a work that passes for scientific?

"The cheapest sinners most dearly punish are,

Because to shun them also is so cheap."

Lombroso devotes a number of pages in his new book to the refutation of Max Simon "Nordau." 'Tis a pretty spectacle! These two pseudo-scientists, knocking each other about the ears, are in their proper business.

THE MUSICAL COURIER.

D. H. BALDWIN & CO.,
Baldwin Pianos, Ellington Pianos, Valley
Gem Pianos, Hamilton Organs,
Cincinnati, Ohio.

KRANICH & BACH,
Pianos,
233 and 235 East 23d Street, New York.

LUDWIG & CO.,
Pianos,
135th Street and S. Boulevard, New York City.

MALCOLM LOVE & CO.,
Pianos,
Waterloo, N. Y.

MASON & HAMLIN,
Pianos and Organs,
Boston, Mass.

NEEDHAM PIANO & ORGAN CO.
Pianos and Organs,
5th Avenue and 15th Street, New York.

PEASE PIANO CO.,
Pianos,
316 to 322 West 43d Street, New York.

STERLING CO.,
Pianos,
Derby, Conn.

GEO. STECK & CO.,
Pianos,
11 East 14th Street, New York.

VOSE & SONS PIANO CO.,
Pianos,
Boston, Mass.

WEGMAN PIANO CO.,
Pianos,
Auburn, N. Y.

WESSELL, NICKEL & GROSS,
Piano Actions,
467 West 45th Street, New York.

WEAVER ORGAN AND PIANO CO.,
Organs,
York, Pa.

"THE ONLY PIANO WHICH
IMPROVES UNDER
USAGE."

**HARDMAN
PIANO**

THE
FAVORITE
EVERYWHERE

THE CHOICE
OF
MUSICIANS

"THE PERFECTION
OF ARTISTIC
ACHIEVEMENT."

HARDMAN, PECK & CO.

Fifth Ave. and 19th St., New York.



"CROWN" Piano

With Orchestral Attachment and
Practice Clavier for Pianists, Stu-
dents and Vocal Accompaniments.

GEO. P. BENT, Manufacturer, CHICAGO, U. S. A.

STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand,
134TH STREET AND BROOK AVENUE, NEW YORK.

**KRAKAUER BROS.
PIANOS.**

Factory and Office:
159-161 E. 126th Street, New York.

Warerooms:
113 E. 14th Street, New York.

The Stern Conservatory of Music,

FOUNDED, 1850. 20 Wilhelmstrasse, Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:
Complete training for the stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral
instruments). SEMINARY: Special training for teachers. CHORUSSCHOOL. ELEMENTARY
PIANO AND VIOLIN SCHOOL.

The AUTUMN TERM commences SEPTEMBER 1.
Principal Teachers: HARMONY AND COMPOSITION—Ludwig Bussler, Hans Pitzner, E. E. Tau-
bert. PIANO—Emma Koch, Felix Dreyschock, Prof. Heinrich Ehrlich, Anton Förster, Dr. Ernest
Jedliczka, A. Papendick, Hans Pitzner, Gustav Pohl, A. Sormann, E. E. Taubert. SINGING—
Frau Prof. Selma Nicklass-Kempner, Adolf Schulze, Prof. Benno Stolzenberg. OPERATIC AND
DRAMATIC CLASS—Prof. B. Stolzenberg, Emanuel Reicher. VIOLIN—Prof. Gustav Hollaender,
Willy Nickling, W. Rampelmann. 'CELLO—Anton Hekking. HARP, HARMONIUM—Fr. Pönitz.
ORGAN—Otto Dönel, Royal Music Director, &c.

Charges: From 125 Marks (\$30) up to 500 Marks (\$120) Annually.
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation
hours from 11 A. M. to 1 P. M.

For the Piano Classes, from October 1, 1898, Herr Dr. ERNEST JEDLICZKA, in Berlin; EMMA KOCH, in
Berlin and Herr GUSTAV POHL, of Moscow, have been newly engaged.
From March 1, 1899, the Stern Conservatory will be in the new building especially
erected for it in the "Philharmonie," Bernburgerstrasse 22a.

Cincinnati Conservatory of Music

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe, Organ Cabinet
Organ, Violin, Violoncello, Flute, Cornet and other
Orchestral Instruments, Theory of Music, En-
semble Playing, Elocution and Physical Culture;
also Modern Languages and English Literature.

Students from the city and vicinity: as well as
those from abroad, can enter at any time during
the School Year and Summer Term.

Young ladies from a distance find a home in the
Conservatory Building, where they can pursue
their studies under the supervision of the Direc-
tress. For Catalogues, address

Miss CLARA BAUR,
Fourth and Lawrence Streets,
Cincinnati, Ohio.

Students are prepared for positions in Schools
and Colleges, in Church Choirs, and for the Stage,
Concert or Oratorio

THE NEW CHICAGO BORE.
The Greatest Tone and Easiest Blowing Instru-
ment produced at the present age.



Sole Agent for
BESSON & CO., Ltd., London, Celebrated Prototype
Band Instruments.

Special Agent, Correspondent and Representative for
BUFFET, Paris (Evette & Schaeffer), World
Renowned Reed Instruments.

E. RITTERSHAUSEN, Berlin, Boehm System
Flutes and Piccolos.

COLLIN-NEZIN, Paris, Theod. H. Heberlein, Jr.,
Modern Stradivarius Violins, Violas and 'Cellos.

KARL FAYER, Vienna, Conservatory Reeds for all
Reed Instruments.

Principal Importer of Genuine Italian Strings.
CARL FISCHER, 6 and 8 Fourth Ave., NEW YORK.

Covered Strings Manufactured for Soloists' Use.
C. FISCHER'S Reliable Band Instruments are the
Best instruments in the market, at the lowest
price.

C. FISCHER'S Guitars, Mandolins, and Banjos are
known for their excellent qualities and low price.
ARTIST BOWS. Extensive assortment by the
best known makers.

JOHANN'S Solo Violin Rosin.
MATERIAL FOR VIOLIN MAKERS and hundreds
of other Specialties, at Wholesale and Retail.
Correspondence solicited. Exchange granted if
not entirely satisfactory.

MUSIC PUBLISHER AND IMPORTER.

Carries a complete stock of Imported Sheet
Music and Books. All known publishers of Ger-
many, Austria, England, France, Italy, Russia,
etc., are represented. Largest supply house for
Orchestra and Military Band Music. Classified
Catalogues of music for every instrument and
combination supplied upon application.

"The Metronome," a monthly, published in the in-
terest of the musical profession. Subscrip-
tion, \$1.00 per annum; 10 cents each copy.
Contains each month a list of prices which are
given away gratis.

THE CELEBRATED

PIANOS

Are the

favorite of the

Artist.

New York Warerooms, SOHMER BUILDING, 170 5th Ave. Cor. 22d Street.

CAUTION-- The buying public will please not confound the genuine
Piano with one of a similar sounding name of a cheap grade.

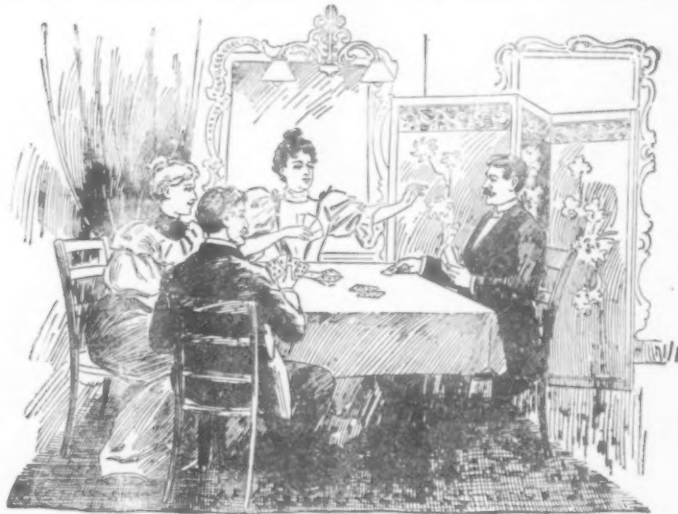
THE "SOHMER" HEADS THE LIST OF THE HIGHEST GRADE PIANOS

**Hazelton Brothers
PIANOS.**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



A gentleman who delights in the game of whist and believes in playing
it quietly and making it somewhat a matter of business recently, while
visiting a sister one evening, took a hand in a family game, and had for
his partner the said sister, who is his very opposite in temperament and
enjoys cracking jokes and making pert speeches. As the game wore on
the brother became irascible and almost exasperated by her continued
laughter and light talk. He called out emphatically at last, "Come, pay
attention to the game, don't laugh so much;" and she answered, "What
you want is a Ripans Tabule; take one and you can laugh, too." She there-
upon took out of her pocket a vial of the Tabules and gave him one, which
he swallowed as a sort of penance for his petulance. A few weeks after a
friend who had been present at the card party, meeting him on the street,
asked, after the usual greeting, "How about the Ripans?" His answer
was, "First rate," and then he said seriously, "That Tabule was swallowed
as a joke, perhaps, but Ripans Tabules and I have become friends. I per-
ceived a benefit from that one, so I bought some and have continued their
use. They have garnished me from top to bottom. I guess I don't talk
and laugh as much as Amelia does, but I laugh more than I used and
feel in better spirits all the time."

A new style packet containing TEN RIPANS TABULES in a paper carton (without glass) is now for sale at some
drug stores—FOR FIVE CENTS. This low-priced sort is intended for the poor and the economical. One dozen
of the five-cent cartons (500 tabules) can be had by mail by sending forty-eight cents to the RIPANS CHEMICAL
COMPANY, No. 10 Spruce Street, New York—or a single carton (TEN TABULES) will be sent for five cents.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24 HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

The EVERETT

PIANO.

GRAND.

UPRIGHT.

The Acme of Artistic Excellence

Principal Factory: Albany, Wareham and Malden Sts.,
BOSTON.

PIANO CASE SHOPS, Cambridgeport, Mass.
SKELETON WORKS AND SAW MILL, White Mountains, N. H.

WAREROOMS:

NEW YORK, 141-143 Fifth Avenue. CINCINNATI, Fourth and Elm Streets.
CHICAGO, 200-206 Wabash Avenue.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

CONSERVATORY OF MUSIC AND OPERA ACADEMY KLINDWORTH-SCHARWENKA,

Berlin, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Dr. Hugo Goldschmidt.
ARTISTIC ADVISER: Prof. Karl Klindworth.
DIRECTORS: The Conservatory Directors and Herr Court Conductor DR. WILH. KLEEFELD.
Artistic Adviser: Herr Royal Chambersinger FRANZ BETZ. Principal Teachers of the Conservatory: Klindworth, Scharwenka, Dr. Jedliczka, W. Berger, Mayer-Mahr, Elisabeth Jeppe (piano); Zajic, Gruenberg, Frau Scharwenka-Stresow (violin); Luedemann (cello); Granicke (organ); Dr. H. Goldschmidt, Miss Lena Beck (singing). Operatic School: Frau ETELKA GERSTNER, Miss Lina Beck, Frau Gally, Julius Lieban, Goldschmidt (singing); Dehnicke (acting); Kleefeld (study of parts). For the Piano classes from October 1, 1898, Herr COHRAD ANSORGE, in Berlin. Prospectus gratis. Hours for application, 4 to 6 P. M.

Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 790 pupils. 85 teachers, among whom for Theoretical branches are Felix Draeseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa Mrs. Rappoldi-Kahrer, Prof. Schmöle Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist Fahrman, Music Director Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grünzacher; for Vocal Culture, Ebert, Frau von Kotzebue, Mann, Chamber Singer Miss Agl, Organi Ronnuberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senf-Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER at 1 through Prof. EUGEN KRANTZ, Director.

Established 1846.

C. G. RÖDER,

LEIPSIC, Germany,
Music Engraving and
Printing,
Lithography and
Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.



LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.
Specimens of Printing, Title Samples and Price List free on application.

COLOGNE-ON-THE-
... RHINE
Founded in 1850.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); Second, Vocal; and Third, Theory of Music and Composition Schools.
The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.
Winter term will begin September 18; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfstrasse, 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.
For full details apply to the Secretary. WOLFSTRASSE 3-5, COLOGNE, GERMANY.

MADAME MORIANI, Private Academy for Voice Training AND SCHOOL FOR OPERA.

Voice Production, Voice Mending,
and the Aesthetics of Singing Taught.
Teaching in Five Different Languages.
All the Repertoires, Classic and Modern.

The Art of Acting taught by M. VERMANDELE.
17 Rue de Trous, BRUSSELS, BELGIUM.

WATCH THE Art and Drama

SECTION OF
The Musical Courier.

It will present many new features.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

174 Tremont Street, Boston, Mass.

e

ASS.
H.

ects.

S

INNER.

onstru-
There
es for
sing-
stall

ce on
iolin.
0) for
y.

na

r.

ures.

and
han

and
uch.

ASS.

ART DRAMA